

MLA

NEWSLETTER

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MLA Announces New Board Members

*Leslie Bennett, University of Oregon,
MLA Publicity Officer*

At its 1996 annual convention in Seattle, Washington, the Music Library Association announced the newly-elected board members of the organization. MLA's new Vice President/President-Elect is Diane Parr Walker, Music Librarian and Coordinator for the Fine Arts, Music, and Education Libraries at the University of Virginia. The new Executive Secretary is Bonna Boettcher, Head of the Music Library and Sound Recordings Archives at Bowling Green State University. The re-elected Recording Secretary is Laura M. Snyder, Associate Head of Technical Services, Eastman School of Music. The three new Members-at-Large are Mimi Tashiro, Music Bibliographer and Assistant Head, Stanford University Music Library; Calvin Elliker, Head, Music Library, University of Michigan; and Marjorie Hassen, Head, Music Library, University of Pennsylvania.

Diane Parr Walker, the newly-elected Vice President/President-Elect, heads the Music Library at the University of Virginia, where she is also the Coordinator of the branch libraries for Fine Arts and Education and has directed the U.S. RISM Libretto Project. Prior to the University of Virginia, she held positions in the music libraries at the State University of New York at Buffalo, and at the University of Illinois.

She holds a B.M. from MacMurray College, Jacksonville, Illinois; an M.A.

in Musicology from the University of Iowa; and an M.S. in Library Science from the University of Illinois.

Diane has served MLA in a variety of positions, most notably as Treasurer, (1990-1994); Member-at-Large (1988-90); and as a member of several committees, including the Self-Study Steering Committee, the Reference and Public Services Committee, and MLA's Development, Finance, and Publications committees. At the chapter level, she has served as President of MLA's New York State/Ontario Chapter and as Treasurer of the Chesapeake Chapter.

Outside of MLA, Diane has also served on the MLA/American Musicological Society Joint Committee on RISM and on the IAML/RISM Subcom-

mission on Librettos. She holds memberships in the American Library Association, the American Musicological Society, and the Sonneck Society.

Her publications include *German Sacred Polyphonic Vocal Music between Schutz and Bach: Sources and Critical Modern Editions*, published in the Detroit Studies in Music Bibliography by Harmonie Park Press in 1992; compilation of the annual indexes for MLA's publication, *Notes*, from 1982-1987; as well as a variety of articles and reviews.

The new Executive Secretary, **Bonna Boettcher**, is currently Head of the Music Library and Sound Recordings Archives at Bowling Green State University.
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Plenary Session Brings Seattle Music to MLA

*Cindy Richardson,
King County Library System*

First up in the opening plenary session on music in Seattle was Gerard Schwarz, Music Director of the Seattle Symphony since 1985. In "Programming for the Seattle Symphony Orchestra," Maestro Schwarz described the many considerations involved in putting together several seasons of programs which, in the case of the Seattle Symphony, also involves coordinating with a heavy schedule of recording for the Delos label. Schwarz

is particularly committed to presenting the work of established and emerging American composers, often performing several works by a lesser known composer over one or two seasons. The cumulative effect is to provide the audience with a greater opportunity to become acquainted with the style and range of a composer who may be new to them. Maestro Schwarz gave many a gracious nod to the importance of library collections in his musical education and to his career as a performer and conductor. In preparing for his conducting role, he pored over collections.
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President's Report

Jane Gottlieb, *MLA President*

By the time this issue of the *Newsletter* arrives in your mailboxes, the MLA Board of Directors will have completed its June 1996 meeting in Denton, Texas, and formally adopted our "Plan 2001." The product of more than two years of intensive planning and input from a large number of members, Plan 2001 provides MLA with specific goals and directions for the next five years. The initiatives and objectives articulated in the Plan are designed to utilize our existing organizational and individual strengths to help respond to the external environmental challenges of sweeping technological change; changes in music performance, production, and scholarship; and, ever-declining resources.

Virtually all members who responded to the Plan in its development agreed that the first of its four basic initiatives – "Increase and enhance visibility outside the Music Library Association" – is central to our effectiveness in this challenging environment. As we move towards implementation of 'The Plan' and strategize to "increase and enhance" our visibility, it is useful to remind ourselves of our existing organizational structures for outreach, so that we may best build upon what is already in place.

Official Representatives/Joint Committees and Task Forces: MLA has official representatives to the American Library Association (ALA) and the National Information Standards Organization (NISO). Our present joint committees include the MLA/AMS Joint Committee on RISM; the Joint Committee on Archives with the University of Maryland; the RILM/US Governing Board; and, the joint MLA/MPA/MOLA Committee. These representatives and joint committees are charged to "repre-

sent, protect, and promote the interests of the Association" and to "convey significant news about the other organization(s) to MLA." Under Plan 2001 we will build upon this foundation and pursue possible liaison relationships with other library and archival organizations, along with additional joint committee and task force relationships as appropriate.

Committees: MLA's committees serve to promote the interests of the Association in the wider world in a variety of ways. Over the years the Bibliographic Control Committee (Linda Barnhart, chair) has been especially active and influential on the national scene. Through our BCC representatives to

ALA committees, MLA has been able to exercise influence over a number of important music cataloging policies and decisions.

In recent months MLA's Legislation Committee (Lenore Coral, chair) has been actively engaged in dialogues concerning copyright and fair use in the digital age. Mary Wallace Davidson is serving as MLA's representative to the CONFU (Conference on Fair Use) discussions in Washington, D.C. On April 26, 1996 representatives of MLA, MPA, MOLA, A-R Editions, Boosey & Hawkes, G. Schirmer, AMS, ARSC, ASCAP, BMI, CMS, NASM, NMPA, MENC and others were invited by the Patent and Trade Office (which is sponsoring the CONFU meetings) to come together in New York City for an open discussion of the existing Fair Use Guidelines for Music in light of the new technologies. The participants at this historic gathering agreed that we all need to work together to insure that the special needs of music materials are fully addressed by the CONFU documents produced in Washington. This type of effort, which was spear-

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We must remember that all of MLA's activities are carried out by individuals; each of us has a role in representing the Association to the outside world.

MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

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MLA NEWSLETTER
Michael John Rogan, 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:

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The deadline for submitting copy to the editor for issue number 106 (September-October 1996) is 30 August 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.

New Board

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University, a position she has held since 1992.

She received her B. M. degree from Concordia College, Moorhead, Minnesota; her M.F.A. and D.M.A. degrees from The University of Iowa; and her M.L.I.S. from the University of Western Ontario.

Bonna has been a member of MLA's Legislation Committee since 1992, and chaired the committee from 1993-1996. In addition, she has been active in the Midwest Chapter, serving on the Public Services Committee, the 50th Anniversary Steering Committee, and she hosted the chapter's annual meeting in November 1995.

She has presented numerous papers at professional meetings and conferences and has published in several venues. Bonna has been the journal indexer for *Notes* since September 1994, and an abstractor for RILM since 1991. She reworked the piano music sections for the upcoming 3rd edition of *A Basic Music Library*.

Laura Snyder, who is serving a second two-year term as Recording Secretary for MLA, is Associate Head of Technical Services, Sibley Music Library, Eastman School of Music, where she also teaches sections of the graduate-level bibliography course.

Laura's degrees include a B.M.Ed. from Ithaca College and an M.L.S. from Louisiana State University. She also studied music theory at Indiana University (Bloomington).

Her previous positions include Catalog Librarian at the Sibley Music Library, Eastman School of Music and at Oberlin College; and Music and Reference Librarian, St. Olaf College as a sabbatical leave replacement.

Within MLA Ms. Snyder serves as a member of the Subject Access Subcommittee, as newsletter editor for the MLA New York/Ontario Chapter, and as the newly-appointed editor of the "Music Received" column in *Notes*.

In addition to her membership in MLA and the New York/Ontario Chapter, she is a member of the Music
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Seattle Music

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tions of symphony programs and studied the bowings of particular conductors. When asked to step in on short notice to conduct Schoenberg's *Gurrelieder* for the first time, his decision to accept the challenge was influenced by the immediate availability of the full score at the University of Washington in Seattle. The library copy (later replaced) became his working copy, in spite of his dismay at the bright orange library binding!

Dr. JoAnn Taricani, Associate Professor of Music History at the University of Washington, next carried us back to an earlier time with "The Selling of Seattle through Song: 1890-1910." Using visual illustrations from newspapers, concert programs,

and sheet music covers, and musical selections vivaciously performed by Carmen Pelton (soprano) and Robert Morgan (piano), she recreated the unabashed boosterism of the era. A one-page handout listed the song titles discussed and gave the lyrics for the songs performed. Professor Taricani began with some examples of advertisements for local products, most memorably those extolling the beneficial and bracing effect of Rainier Beer for the entire family, from the youngest babe to the most elderly relative. From this prescription for family harmony she moved to songs celebrating the natural environment, mild climate, and future prosperity of the region. Many of these compositions were inspired by the opening of the Alaska-Yukon-Pacific Exposition in 1909 ("The Seattle Spirit for Mine in 1909," "Meet Me in Seattle Dearie in 1909"). And if Seattle did not satisfy, there was always Tacoma to the south, where "a 'New York's' growing, day by day" ("You'll Like Tacoma"). The optimism and naive sentiments of such lyrics were

well served by Professor Taricani's narration and the spirited musical performances.

The third speaker, author and jazz critic Paul de Barros, provided fascinating glimpses into the thriving but little known Seattle jazz scene from its earliest days through the 1950s. The music, performers, and venues that constituted this vital slice of Seattle's musical life were largely forgotten until de Barros reclaimed them in his book

Jackson Street After Hours: The Roots of Jazz in Seattle (Seattle: Sasquatch Books, 1993). Slides of vintage photographs enriched his overview of the predominantly black musicians who performed in primarily black clubs clustered around Jackson Street. Because of the

**Celebrated were
the programming of
the Seattle Symphony,
Seattle songs from the
turn of the century,
and the roots of
Seattle jazz on
Jackson Street.**

presence of these clubs that owed their continued existence to the city's corrupt "tolerance policy" driven by bribes, the Seattle scene was sufficiently lively to draw nearly every big name jazz musician who toured over several decades. De Barros's research began as a finite oral history project, but the music scene so tantalizingly described by his informants cried out for further documentation. Library collections of African American newspapers and private collections of memorabilia and photographs were critical to his success, as the mainstream press had consistently ignored the presence of local and touring jazz performers. De Barros made passing references to the impact of the touring musicians and the success of such figures as Quincy Jones and Ray Charles, who launched their careers in Seattle, but the heart of his remarks celebrated the scores of highly respected players who have called Seattle home over the years and who have shared their considerable talents with their immediate friends and neighbors. ♦

MLA Announces New Board Members

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OCLC Users Group, where she served on the Executive Board as Vice Chair/Chair/Past Chair and Continuing Education Coordinator. She also belongs to the American Library Association, Beta Phi Mu and Pi Kappa Lambda (Music).

Newly-elected Member-at-Large **Calvin Elliker** is an Assistant Professor of Musicology and the Head of the Music Library at the University of Michigan. He holds a B.M. from the Wisconsin Conservatory, an M.L.S. from the University of Wisconsin at Milwaukee, an M.A. in Musicology from the University of Pittsburgh, and a Ph.D. in Library and Information Science from the University of Illinois.

His publications include reviews in *Fontes Artis Musicae* and *Notes*, as well as several articles published in *Notes*. He wrote an article for the festschrift *Music Publishing and Collecting: Essays in Honor of Donald W. Krummel*, which was edited by David Hunter for the Graduate School of Library and Information Science, University of Illinois in 1994. He contributed to *Essays in Music Printing and Publishing*, edited by Stanley Sadie and D.W. Krummel and published by Macmillan in 1990. Calvin's book, *Stephen Collins Foster: A Guide to Research*, was published by Garland in 1988.

Marjorie Hassen is currently Music Librarian at the University of Pennsylvania, a position she has held since 1988. Her previous positions include Head, Music Recordings Library at Princeton University, and Reference librarian and adjunct lecturer at Brooklyn College Music Library.

She has an A.M. in Library Science from the University of Chicago, and a B.A. in Music from Brooklyn College of

the City University of New York.

Her MLA responsibilities have included serving on the Publications Awards Committee, chairing the Oral History Subcommittee of the Joint Committee for the MLA Archives, as well as serving as the co-editor of the Book Reviews in *Notes* from 1991-1994.

Marjorie's projects and publications include coordinating the Eugene Ormandy Oral History project; contributing to a symposium on Marian Anderson; and co-compiling *American Musicological Society: Index to the Papers, Bulletin, and Journal, 1936-1987* (1990); as well as numerous sound recording and book reviews.

Her professional affiliations include membership in IAML, for whom she serves as Director of the Donated Music Materials Program, as well as serving as the Archivist from the American Musicological Society and the Musical Fund Society of Philadelphia. She is also a member of the Society for Ethnomusicology and the Sonneck Society.

Mimi Tashiro, currently Music Bibliographer and Assistant Head at Stanford University Music Library, has held previous positions at Stanford as Assistant Music Librarian and Music Cataloger.

Mimi holds degrees in music from Lewis and Clark College, an M.A. in Musicology from State University of New York at Stony Brook and an A.M.L.S. from the University of Michigan.

Her many MLA activities include compiling the "Obituary Index" in *Notes*; serving as Chair of the Nominating Committee; being a member of the Local Arrangements Committee for the 1993 national MLA convention in San Francisco; and serving as a member of the Online Reference Service

Committee.

Mimi's activities in the Northern California Chapter of MLA include serving as the Chair of the Kevin Freeman Travel Grant Committee; Chair of the 50th Anniversary Planning Committee and Subcommittee on Chapter History; and Secretary-Treasurer of the Chapter. She is currently Chair of the Northern California Chapter.

Her publications include co-author of *A History of the Music Library Association in California*, published by the Northern and Southern California Chapters of MLA in 1991, and co-author of "Servants, Scholars, and Sleuths: Early Leaders in California Music Librarianship," published in *Notes*, for which she received the Music Library Association's Richard S. Hill Award in 1994. She has also served as an abstractor for RILM.

Mimi is also a member the American Musicological Society, Beta Phi Mu, and Mu Phi Epsilon. ♦

Election at a Glance:

VP/President-Elect:
Diane Parr Walker

Executive Secretary:
Bonna Boettcher

Recording Secretary:
Laura M. Snyder

Members-at-Large:
Calvin Elliker, Marjorie Hassen, Mimi Tashiro

Plan Ahead for New Orleans Annual Meeting

Laura Dankner and Robert Curtis, co-chairs, *New Orleans Local Arrangements Committee*

The "Krewe of MLA" (aka the Local Arrangements Committee for the MLA 1997 annual meeting in New Orleans) has been hard at work. Mark your calendars now. The meeting will be held at the Hotel Inter-Continental from 29 January – 2 February 1997. The hotel is charming, and is centrally located. We think you will enjoy not only the great program that Leslie Troutman is planning — but the various social events as well!

Since our meeting dates coincide with the start of the Mardi Gras season, it may be wise to contact your travel agent as soon as possible, to ensure that you aren't disappointed in booking a flight during this busy time of the year. We look forward to seeing y'all "way down yonder."

MLA Announces New Editors

Leslie Bennett, *University of Oregon*,
MLA Publicity Officer

At its 1996 annual convention in Seattle, Washington, the Music Library Association announced new editors for two publications series: the Index/Bibliography Series and the *Music Cataloging Bulletin*.

Effective 1 July 1996 the new editor of the Index/Bibliography Series will be **David Farneth**, who is currently the Director of the Weill-Lenya Research Center in New York City. His previous positions were with the Dia Art Foundation and the University of Delaware. Mr. Farneth holds an MLS from Indiana University and a BME from Indiana University of Pennsylvania.

He currently edits the *Kurt Weill Newsletter*, writes a weekly column on classical and new music for the electronic journal *Metrobeat*, and has written articles and compiled bibliographies about composers Kurt Weill and La Monte Young. He also served as the first editor of the copyright Web site

sponsored by the Music Library Association's Legislation Committee.

Mr. Farneth has curated a number of exhibitions in the US and Europe, and has been active in record production. His current projects include an article for *Enzyklopaedie des Musiktheaters* (Piper Verlag) and a CD-ROM about Kurt Weill.

Effective with the September issue, the new editor of the *Music Cataloging Bulletin* will be **Philip Schreur**. Mr. Schreur is Head of the Music Technical Services at Stanford Music Libraries. His previous position was as principal cataloger for Music at the University of California at Berkeley. He also served as NACO Coordinator, University of California at Berkeley, and was the point of contact between NACO participants at UC Berkeley and the Library of Congress.

He earned a BA in Music from Calvin College, Grand Rapids, Michigan; an MLIS from the University of California, Berkeley, and a Ph.D. in Musicology from Stanford University.

Mr. Schreur received the LAUC-D Research Award in 1989, the Ingolf Dahl Memorial Award in Musicology in 1986, a Newberry Library Fellowship in 1984, and a Full Fellowship at Stanford University from 1981-1985.

Mr. Schreur has served as Chair of the Music Library Association's Subcommittee on Descriptive Cataloging and as the MLA's representative to ALA's Committee on Cataloging: Description and Access. He also served as Secretary/Treasurer of MLA's Northern California Chapter. In addition to his Music Library Association activities, he holds membership in the American Musicological Society and the International Association of Music Libraries. ◆

President's Report

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headed by Lenore Coral, Mary Wallace Davidson, David Farneth, and the other members of the Legislation Committee, is crucial for MLA at this time.

Awards programs: MLA's distinguished awards programs — The Dena Epstein Award, the Walter Gerboth Award, the newly established Kevin Freeman Award, and the Publications Awards — help to provide us with important visibility in the library and scholarly communities. They attract interest in MLA and its programs, and display our support of distinguished research, scholarship, and career potential.

Publications: All of our publications (*Notes*, the *MLA Newsletter*, and the *Index and Bibliography* and *Technical Reports Series*) serve to represent some of our finest work to the

outside world. Plan 2001 recommends utilizing our existing publication venues and exploring new ones as vehicles for continuing education and outreach. Our soon-to-be established Web Site will also become a valued part of our publications and outreach programs.

MLA-L: Although not an "official" program of the organization, MLA-L serves as a recognized and respected forum for discussion of music library issues.

Individuals: In the end, we must remember that all of MLA's activities are carried out by individuals; each of us has a role in representing the Association to the outside world. Through our creative and coordinated efforts MLA will be very well poised to achieve a wider and more influential national presence. ◆

PGM Recordings Becomes New Corporate Member

Joseph M. Boonin,
New York Public Library

PGM Recordings has become MLA's newest Corporate Patron, joining Educational Music Service, Garland Publishing, Otto Harrassowitz, and Oxford University Press. PGM is a newer U.S. record label whose product is distributed by Allegro in the U.S. and Canada. Their emphasis, according to Gabe Wiener, PGM's director, is on the pre-1750 repertoire. They intend to stress well prepared recordings, utilizing extensive research and scholarship to provide the musical texts for their sessions. As much as possible, PGM strives to issue material otherwise not represented on records.

The Association welcomes PGM as its newest Corporate Patron. We thank them for their support of MLA and its many programs and projects. Members wishing to learn more of PGM Recordings can reach them at

PGM Recordings
1600 Broadway, Suite 610
New York NY 10019
<http://www.pgm.com>

Roger Olson,
Texas Christian University

The topic of electronic music indexes dominated much of the dialogue on MLA-L during the two-month period following MLA's Annual Meeting in Seattle. At the same time, discussions came and went on a variety of other subjects: CD circulation, Native American music recordings, necrologies, cataloging, and more.

Irmgard Wolfe (University of Southern Mississippi) got the ball rolling on the music index issue by asking MLA-L readers to help her make a decision. Her library could afford to purchase only one CD-ROM index. Which should it be: *Music Index (MI)* or *RILM*? No clear preference emerged from the discussion that followed. Many of the differences between the two products were highlighted. From libraries owning both *MI* and *RILM* came the observation that the former tends to be used more heavily by undergraduates, while the latter finds greater favor with graduate students and faculty. *RILM* (also known in its CD-ROM incarnation as *Muse*) was commended for its abstracts, translations of foreign titles into English, and coverage of non-journal materials (such as Festschriften, dissertations, synopses, and collections of essays). *MI*, on the other hand, has a slight edge in currency. Even so, as Bob Acker (DePaul) noted, the paper version of *MI* is more up-to-date than the CD-ROM version, a situation that many find highly unsatisfactory. The question was asked: How advisable would it be to cut the print subscription and rely on the CD-ROM exclusively? Several librarians indicated a willingness to do so. An obvious factor is the reduced cost of purchasing the index in a single version, rather than two. Some libraries with both print and CD-ROM versions of *MI* indicated that their clientele rarely use the print volumes. As far as the lack of currency is concerned, one suggested remedy (albeit less than ideal) was to use *CARL Uncover* to access citations not yet contained in the CD-ROM. Other

libraries observed that the monthly paper issues of *MI* were indeed being used (especially by graduate students and faculty) and that the access these volumes provide to current literature is indispensable.

Further complicating the picture are three developments:

1) News that Harmonie Park Press has dropped Chadwyk-Healey as the co-publisher of the CD-ROM *MI*. According to the announcement, a new version of *MI*, with increased chronological coverage (1979-1993, expanded from the present 1981-1992) will soon be issued directly through Harmonie Park Press.

2) Reports that Chadwyk-Healey will be publishing a CD-ROM of its own entitled *International Index of Music Periodicals (IIMP)*. It will initially contain indexing to periodicals published in 1996. Coverage of 1993-1995 and WWW access is planned for 1997.

3) The imminent availability of *RILM* as an OCLC FirstSearch database, covering 1969-1993.

Ralph Papakhian (Indiana University) wished we could have an online version of *MI*, perhaps as a FirstSearch database, as well. Several others concurred, including Karl Van Ausdal (Appalachian State), who pointed out the advantage of search engine standardization. Carole Vidali (Syracuse University) wondered if *IIMP* might be a viable alternative to the printed monthly issues of *MI*. With OCLC's launch of *RILM* and free 30-day trials of the new CD-ROMs from Harmonie Park Press and Chadwyk-Healey all scheduled for June, these and other questions are sure to be dealt with on MLA-L in the months ahead.

• • •

By comparison, the discussions of topics other than electronic music indexes were much more succinct.

Academic and public libraries that circulate sound recordings discussed some of the issues they contend with. One of the biggest problems was having empty CD boxes return from circulation. To help circulation staff discover missing discs before discharging the items, some libraries are placing bar-

codes inside the containers. At least one library affixes barcodes to the discs themselves.

It is getting more and more difficult to find replacement styli and cartridges for library turntables. Ruth Harris (William and Mary) queried the list for good sources. Needle Doctor in Minneapolis and MCM Electronics in Centerville, Ohio, were advocated by satisfied customers.

Lawrie Merz (Houghton College) sought good sources of Native American music recordings. Sound of America Record Distributors was suggested, along with a number of individual labels, including: SOAR, Warrior, Natural Visions, Dakotah, Canyon Records, Indian House, Smithsonian/Folkways, and New World Records. For information about the recordings, *A Guide to Native American Music Recordings* by Greg Gombert (Multi Cultural Publishing, 1994) was cited.

Elliott Linder (Chadwyk-Healey) asked MLA-L readers to recommend a comprehensive multilingual music dictionary. The unanimous choice was *Terminorum Musicae Index Septem Linguis Redactus* (Bärenreiter, 1978), which is in English, German, French, Italian, Spanish, Hungarian, and Russian.

The topic of necrology files came up when Allie Goudy (Western Illinois University) requested the death date of Vaclav Nelhybel. Several of those who answered mentioned having referred to their necrology files. Allie was curious to know more about these files. We then learned that an outstanding necrology file, compiled by Nathan W. Eakin (Washington University in St. Louis), can now be accessed over the Web. Its URL is:

<http://library.wusl.edu/~music/necro.html>

Robert Commagere expressed dissatisfaction with the fact that many composers who had been in the 5th edition of *Grove* were dropped from the 6th edition (i.e., *New Grove*). A number of replies observed that this is not only the case with *Grove*, but also

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E-Mail Digest

continued from the previous page with *Baker's* and other biographical dictionaries. Their advice was to keep the older editions of these reference works whenever possible.

A good many academic librarians are active as performing musicians. Anna Neal (University of Memphis) asked those who fit this description whether their performing activities are taken into consideration for annual evaluations or tenure/promotion. Most of those who responded were given credit for recitals as creative activity, along with scholarly research and publication. At two schools, recitals were considered "service" rather than scholarly activity.

With the implementation of MARC format integration, phase 2, catalogers asked each other how and when they planned to make use of the 006 and 007 fields. Most respondents intended to take advantage of the 006 to express the seriality of non-textual serials. There was less eagerness to use this field to code for accompanying material in monographic records, a reflection of LC's plan not to supply 006 fields in records for monographic materials except in rare cases. Several catalogers expressed surprise at OCLC's decision to make the 007 field optional, but no one reported any intention to stop applying it.

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Karl Van Ausdal touched off a round of exchanges about uniform titles when he asked by what logic some of Handel's op. 2 trio sonatas are identified by opus numbers, while others are distinguished by HWV numbers. There were a few complaints about the complicated nature of uniform titles, including the suggestion that catalogers are so intrigued with devising the "correct" uniform title that they lose sight of the u.t.'s functions. Alastair Boyd (University of Toronto) explained that Handel's trio sonatas are treated the way they are because op. 2 was originally published as a set of six sonatas, then published again as a re-numbered set of nine. Steve Wright (Northern Illinois University) wrote that cataloging rules are compli-

cated because they have to apply to countless different situations. Rules are necessary to make things work consistently, and while there will be occasional cases in which the rules are not a perfect fit, doing without them could lead to chaos. Ralph Papakhian agreed, saying that when you are dealing with music and creative works, you can't expect simplicity.

• • •

An offshoot of the above debate concerned the cataloging of scores with minor differences between their title pages, but identical content otherwise. Joan Falconer (University of Iowa) offered as an example the four copies she had of Britten's *Sinfonietta*,

Should this column continue in its present form, assume a different form, should it be discontinued entirely, or do you have another idea to suggest?

published by Boosey, with two or possibly three different-looking title pages. If she were to tear out the title pages, there would be no detectable difference between any of the scores. Why should multiple catalog records be created for these? Some writers speculated that many libraries are treating scores of this type as copies of the same edition. In defense of this practice, some librarians stated that their users are interested in the notes in the score, not the typography of the title page. Others cautioned that we should not think of the library catalog in the same way as an undergraduate reserve list. Among our users may be scholars to whom minute variations between editions are meaningful.

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The popular film *Mr. Holland's*

Opus generated both praise and a few quibbles on the list. Regardless of how MLA-L subscribers felt about the movie, they were impressed by Richard Dreyfus' remarks at the Grammy Awards. The text of Dreyfus' speech, stressing the importance of music and arts education in our schools, was forwarded to the list by Joe Boonin (NYPL for the Performing Arts).

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Finally, thanks to the many of you who replied to the message I posted regarding this column. With so many MLA members now subscribing to MLA-L, I asked whether "E-mail Digest" has perhaps become redundant. My question was prompted by an inquiry from Michael Rogan, who, as the editor of this *Newsletter*, must balance content and space issues. Those who took the time to answer were nearly unanimous in saying that, even though they read their MLA-L messages fairly regularly, they still find the summary useful for highlighting specific postings, for placing discussions in perspective, and for providing reminders of points missed or forgotten. Secondly, it was felt that the Digest allows those who do not subscribe to monitor their colleagues' electronic discussions. Since we did not have the opportunity to hear directly from our non-subscribed members, we are now inviting comments from all readers of the *Newsletter*. Should this column continue in its present form (summary overview), assume a different form (one example suggested by Michael Rogan would be to develop a more in-depth discussion of a single topic or two taken from hot MLA-L issues), should it be discontinued entirely, or do you have another idea to suggest? Your thoughts on the matter would be appreciated and can be addressed to:

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Midwest

Jack Stewart,
University of Kentucky

Hosted by Bowling Green State University, the Midwest Chapter held its annual meeting Thursday through Saturday, 2-4 November 1995 in Toledo, Ohio and Bowling Green, Ohio.

Thursday's activities took place in Toledo. Several of the chapter's standing committees, including a prospective committee entitled "Technology, Archives, Preservation, Sound," met that afternoon. Thursday evening Midwest Chapter members were treated to a lecture-recital by David Harnish, assistant professor in the College of Musical Arts at BGSU, and members of the BGSU Kasuma Sari Balinese Gamelan. A reception, hosted by Audio Buff, followed.

Friday's sessions were held on the BGSU campus in Bowling Green, where Linda S. Dobb, BGSU's Dean of Libraries and Learning Resources, extended a warm welcome to conference attendees.

Alison Scott, Head of the Popular Culture Library at BGSU, and Bill Schurk, Sound Recordings Archivist at BGSU, entertained us with the fascinating evolution of their respective units in "Bowling Green State University's TWO Mysteries Revealed: The Sound Recordings Archives and the Popular Culture Library!" Tours of the Popular Culture Library and the Sound Recordings Archives followed.

After the chapter luncheon and business meeting, Marilyn Shrude, Director of the Mid-American Center for Contemporary Music, described the activities of her organization. Next, Mark Scharff (Washington University) moderated a session devoted to the chapter's Librarian Exchange Program; this session included brief presentations by the program's participants of their exchange activities and a discussion of the value of the program to the chapter. Later that evening, conference attendees had the opportunity to attend the exhibit *Made in America:*

Ten Centuries of American Art at the Toledo Museum of Art.

The Saturday morning session was held in Toledo. Early Saturday morning, the chapter officers' and committee chairs' meeting and user group meetings were held. The first session of the day, "Ownership vs. Access: Issues in Cooperative Collection Management," began with a history of ARL cooperative collection initiatives presented by Ruth Inman (University of Illinois at Chicago). Don Roberts (Northwestern University) followed by describing the activities of the Committee on Institutional Cooperation.

H. Stephen Wright (Northern Illinois University) warned us of the perils and pitfalls of electronic mail in a session entitled "Electronic Mail Security." Steve also moderated the final panel session "Public and Academic Music Librarianship: A Symposium," which articulated similarities and differences between providing music information services in public and academic libraries.

Robert Delvin (Illinois Wesleyan University) was elected as the chapter's Secretary/Treasurer. The chapter's Preservation Committee may change its focus to encompass technology, archives, preservation, and sound. Additionally, the chapter voted to raise its dues from \$5.00 to \$8.00 per year, effective October 1996.

The next Midwest Chapter annual meeting will be held 31 October-2 November 1996 on the campus of the University of Notre Dame in South Bend, Indiana.

Greater New York

Barbara R. Walzer,
Sarah Lawrence College

The Spring meeting of GNYMLA took place on April 20th in the Steinberg Drama Reading Room overlooking the plaza of the Lincoln Center Library for the Performing Arts. It was a warm sunny spring day and approximately 45 members gathered for coffee and conversation before the formal

part of the agenda. Three perspectives on "Teaching Music Bibliography" were presented by our panel: Susan T. [Sukil] Sommer (NYPL), Deborah Davis (Mannes College of Music), and Sherry Vellucci (St. John's University, Division of Library Information Science).

The discussion opened with words from Suki who gave a broad overview of her experiences teaching Music Bibliography at Columbia University. Many of the music librarians present had studied with her.

Teaching music bibliography varies depending on whether it is taught to musicology students, performers or music librarians. Included in her sage advice were the following suggestions: keep the research assignments suitable for completing a paper; define a workable project; have high expectations for work to be completed on time, using "emotional blackmail" if necessary. This was likened to preparing for a performance at Carnegie Hall. The process is character building. Reference questions in the "treasure hunt" style should be used sparingly. Reference is a "rat maze with certain parts reaching dead ends;" it is not the end product but the "path" taken that should be emphasized.

Deborah Davis spoke next, commenting that most students entering a Master's program today do not have the level of expertise and knowledge their counterparts did in the past. She bases this on the goal defined in "Bibliographic Competencies for Music Students at an Undergraduate Level," *Notes* 40/3 (March 1984): 529-32.

The Mannes course is designed to provide a fundamental knowledge of reference and research materials. The use of materials is related to the students' performing needs. Deborah has encountered two common problems. The first is a language barrier with either students whose native language is not English or students working with reference sources in languages other than English. The second is a lack of desire to take the course. It is an "uphill battle," that many do not appreciate until after the course has been
continued on the next page

Our American Music

Compiled by the American Music Roundtable

News in American Music as reported to the American Music Roundtable.

MEETINGS/CONFERENCES

• 1997 is a time to be Henry Cowell conscious. Please remind your local performing organizations of this centennial year and encourage them to put Cowell's music on their programs. The Henry Cowell Centennial will be celebrated with an exhibit and concert on 14 March 1997 at the New York Public Library for the Performing Arts. In conjunction with the Institute for Studies in American Music and the New School, additional concerts and a conference will be held during that weekend. The keynote speaker for this conference will be Lou Harrison.

• August 1997: Inter-American Conference on Black Music Research. St. Thomas, U.S., Virgin Islands

PUBLICATIONS

• Karl Kroeger reported that a chronological set of 15 volumes is planned by Garland Publishing, titled *Music of the New American Nation*. This collection will encompass the works of 23 American composers from the early years of this country. This set of critical editions, of which three have already been published, should be completed by 1998.

• Music in the United States of America series

• Due out in 1996: *Works of Timothy Swan*, edited by Nim Cooke.

• J. Bunker Clark announced that a modern reprint of Anthony Philip Heinrich's *The Sylviad*, op. 3, is due

out in the Fall. It will be published by Conners Publications, a division of A & L Enterprises, Inc.

• Harry Eskew brings to our attention the revised 1995 edition of *Sing With Understanding*. This text contains a chapter on American Hymnody.

COLLECTIONS AND NEW ACQUISITIONS

• As reported by James Wright, the University of New Mexico has an archive of New Mexico composers. They will soon have a home page on the Web.

• Phyllis Danner enumerated some of the highlights of The University of Illinois Sousa Archive for Band Research. The collection contains the papers of Harry Bebian, Richard E. Kent, and Rosalyn Rensch. The Long Beach Municipal Band Collection doc-
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Chapter Reports

continued from the previous page completed. Students are expected to find resources outside the "walls" of the Mannes Library and are required to visit NYPL and the American Music Center. Access to library materials is stressed. Defining uniform titles, subject headings and classification are emphasized. This is to differentiate between citations and cataloging. Each year fewer students have written term papers during their undergraduate educational careers. Because of this, many have absolutely no idea how to write a bibliographic citation or how to use Turabian as a guide.

In addition to print indexes, students are encouraged to use alternative formats such as MUSE on CD-ROM and the *Music Index* which is available on CD-ROM at the NYPL. The computer center is a fair distance from the conservatory. This precludes using Internet tools on a regular basis.

Deborah's talk, "Will They Remember Anything They Have Been Taught Two Weeks After the Course Ends?" concluded that students probably come away with the knowledge

that resources exist, and that they have overcome their paralyzing fear of libraries. She ended with the thought that although students may resent the time spent away from practicing, new standards impose demands higher than previously required for professional musicians, which is very satisfying for the teacher.

Our next panelist Sherry Velluci presented "Down the Yellow Brick Road or What Should We Teach About Internet Resources" over a percussive bass line of construction sounds at the Vivian Beaumont Theater, which is under renovation.

Much of what is available on the Internet, like Oz, is an illusion. In teaching music bibliography there are two goals: (1) to teach specific sources, and (2) to teach how to evaluate the quality and usefulness of a specific tool. On the Internet there is no peer review for much of the information. Citations are often cryptic and there is a lack of authority control. Four basic areas were explored: (1) when should the Internet be consulted, (2) what are the different ways to find information

on the Internet, (3) how should electronic resources be evaluated, and (4) what sources should be included. She covered browsing lists such as Yahoo, robot-generated search indexes, and Internet catalogs. Evaluations should include credibility, importance, content, reliability, and justified costs.

Sherry concluded with teaching students how to cite electronic resources, referring to "Cyberspace Citations," *The Chronicle of Higher Education* (17 January 1996). Electronic resources should be cited accurately and consistently so that scholars will be able "to follow the same yellow brick road and hopefully find the same Emerald City."

In wrapping up the session, Nancy Wicklund gave a brief summary of the Seattle presentations by David Day and Rick Jones. A short business meeting was followed by comments from our MLA President Jane Gottlieb. Jane is planning to have an MLA reception at Juilliard during the ALA convention in New York during July and invited the chapter to participate.

American Music

George Boziwick, NYPL,
Coordinator, and **Joy Pile**,
Middlebury College

Approximately 40 people attended this year's American Music Roundtable session. Besides the roundtable's usual open forum, we were honored and most pleased to have with us Joan Howard-Kutscher, daughter of the late musicologist and librarian John Tasker Howard. Her reminiscences of her father's groundbreaking work documenting American music brought to many of us in the room, if not memories of her father, certainly an enlightened perspective on the importance of his contribution to American music and the wide range of his influence and opinions.

From as early as the 1930s, John Tasker Howard championed American music. He promoted American composers in articles, in his book *Our American Music*, and on such radio programs as the Voice of America. For many years Howard curated the "Americana Room" at the Music Division of the New York Public Library, which in turn has become the repository for much of Howard's correspondence, his memoirs, and other papers.

Aided by quotes from his memoirs, Ms. Howard-Kutscher related some fascinating historical and anecdotal moments in the career of her father as she recalled them. Stories of special note include his open criticism of Toscanini for not performing enough American music, his work on Josiah Kirby Lilly's collection of Stephen Foster material which resulted in Howard's best selling biography of Foster, and finally, in relating why Howard only went once to the home of George Gershwin, Howard said, "we kept different hours." Ms. Howard-Kutscher relayed these stories in a style that was direct, personable, and very memorable. We are all grateful for her generous contribution to the meeting.

The session began with reports from various attendees which included

updates of publication projects, conferences, current research, and new acquisitions of American music materials. The roundtable coordinator has coordinated once again with the editor of this *Newsletter* to publish these updates in the column Our American Music. [See p. 9—Ed.]

Discussion also centered around the common goals shared by attendees of the American Music Roundtable who are also members of the Sonneck Society. The Sonneck Society's Research Resources interest group, co-chaired by Jean Geil and George Boziwick, meets yearly at the Sonneck Society conference. This group brings together librarians, archivists, scholars, and researchers to share and discuss common interests and concerns. The interest group is a parallel open forum similar to the American Music Roundtable, where attendees of both groups are able to continue discussions or share, exchange, or update information and other ideas relating to American music.

Black Music Collections

Suzanne Flandreau, Center for
Black Music Research, Coordinator

The members of the Black Music Collections Roundtable met Friday 9 February 1996 to hear two presentations. William E. Anderson of the Cleveland Public Library discussed discographic sources for early black gospel and blues. Bill, who had responsibility for the popular music discographies in the forthcoming 3rd edition of *A Basic Music Library*, described how the discographies were compiled and gave pointers on collecting and selection strategies. He played examples of the music, which many of the attendees found both entertaining and informative.

Gisele Glover, of SUNY-Stony Brook, presented her research on black composer and arranger Edward Hammond Boatner. Gisele worked with archival as well as published

sources, and sometimes found herself exploring contacts with the composer's friends and family members. She gave an excellent presentation on the problems encountered researching a contemporary figure. Several members of the group had suggestions for locating other sources.

The group also briefly discussed possible topics for future meetings, with almost universal agreement that sometime soon we should present a session on hip-hop. The New Orleans

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American Music

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uments the career of Herbert Clark. The archive also mounts Sousa related exhibits.

- The Smithsonian Institution has acquired the papers of the Morris Co. (gospel music publisher) as reported by Suzanne Flandreau of the Center for Black Music Research. At the CBMR Suzanne mentioned the completion of processing on the collection of Talib Rasul Hakim (Stephen Chambers).

- The New York Public Library has received the manuscripts of west coast arranger Joe Reisman. He worked with and made arrangements for Henry Mancini, Lena Horne, Patti Page and others. Additional papers from the William Schuman Estate have been received as well as research material on Louis Moreau Gottschalk as compiled and used by S. Frederick Starr in preparation for his recently published biography *Bamboula!*

OTHER ANNOUNCEMENTS OF INTEREST

- Michael Rogan announced that the Longy School of music is now offering a Masters degree in Modern American Music Performance.

- Broadcasts on National Public Radio during Black History Month featured the Black Music Repertory Ensemble, the resident ensemble of the Center for Black Music Research in Chicago. The series was called The African American Music Tree. ♦

Roundtable Reports

continued from the previous page
meeting, however, will feature the black classical music history of New Orleans, which is rich, interesting, and virtually unknown.

Bibliography

Calvin Elliker, *University of Michigan, Coordinator*

Sixty people attended the Bibliography Roundtable on Thursday, 8 February. Three papers covering a varied and interesting array of bibliographical applications were presented. Thomas Quigley, Head of the Joe Fortes Branch in the Vancouver Public Library System, presented "Hunting Down Hedgehogs: The Search for Brahmsiana." This paper reported Quigley's work in preparing a continuation of his *Johannes Brahms: An Annotated Bibliography of the Literature to 1982* (Metuchen, N.J.: Scarecrow, 1990), and concentrated on a comparison of findings drawn from the remains of Oscar Sonneck's periodical index at the Library of Congress and the legendary WPA index.

Dr. Murl Sickbert, Music and General Reference Librarian at Hardin-Simmons University, read "Liszt, the Murl Society, and the Murl Library: A Bio-Bibliographical Study." This paper focused on the Murls, who were Liszt's friends and involved in the "New German Music" movement in Weimar during the 1830s. Sickbert included a reconstruction of the library of works by Murl once maintained by Liszt.

Dr. David Hunter, Music Librarian at the University of Texas at Austin, presented the final paper, "Handel as Victim: Composer-Publisher Relations and the Discourse of Musicology." Hunter's paper examined the traditional view of Handel's relations with his publishers, Walsh in particular, as transmitted through the writings of various Handelian scholars.

The Bibliography Roundtable strives to present wide-ranging views of all aspects of music bibliography, and to provide MLA members with the

opportunity to present their research. Persons interested in presenting papers at the 1997 meeting should contact the Coordinator.

Conservatory Libraries

Pamela Bristab, *Manhattan School of Music, Coordinator*

The 1996 meeting of the Conservatory Libraries Roundtable began with a discussion of revisions to the roundtable's annual survey of conservatory libraries. The roundtable agreed that the next year's survey will add questions on total library budgets, full time and part time salaries, and Web site addresses, and that the survey will remain confidential, without library attribution.

The general discussion centered on gathering support and funding within a conservatory for automation of library functions and services. The majority of conservatories represented at the meeting are now affiliated with larger schools, a major benefit of which has been automation for the conservatory library, and the school at large. Suggestions for those libraries which are not yet automated, and wish to be, included forming a school-wide committee to study automation needs of the library and the school in general, tapping into student technology fees or computer maintenance budgets, and giving Internet demonstrations of other libraries' OPACs and Web sites, especially those with strong graphic appeal, to senior personnel.

From there, the meeting moved quickly through a variety of subjects, including software for indexing choral, orchestral, and other large ensemble collections; Internet access for students; advantages and disadvantages of resource sharing between conservatories and the larger institutions with which they are affiliated; and loan periods, circulating chamber parts individually vs. circulating them in sets, and replacement costs.

The meeting closed with a sugges-

tion from the coordinator that next year's session be devoted half to open discussion, and half to a presentation on a subject of general interest. Attendees expressed satisfaction with the existing open discussion format, but were amenable to trying a new arrangement. One topic proposed for next year's presentation was handling gifts and donors.

Suggestions of other topics and presentations for the 1997 meeting are welcome; please contact the coordinator at

Manhattan School of Music Library
120 Claremont Avenue
New York, NY 10027
(212) 749-2802 x507
(212) 749-5471 fax
msom1@metgate.metro.org

Contemporary Music

Ralph Hartsock, *University of North Texas, Coordinator*

The Contemporary Music Roundtable had about 25 participants. Composers William O. Smith and Stuart Dempster demonstrated various techniques they use in performance and in composition. This provided a preview of the concert that evening, plus new experiments by the composers.

Jazz and Popular Music

Vincent Pelote, *Rutgers University, Coordinator*

Four members of the Experience Music Project (formerly the Jimi Hendrix Museum) spoke at the Jazz and Popular Music Roundtable. Jim Fricke, Chief Curator, Melissa Taylor and Marsha Maguire, Collections and Digital Resources Librarians, and Jacob McMurray, Curatorial Assistant, all gave brief and informative presentations.

Mr. Fricke gave a history and general overview of the Experience Music
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Roundtable Reports

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Project. Mr. McMurray focused on the types of materials and artifacts the EMP collects. Because they used to be the Jimi Hendrix Museum, they have the largest collection of Hendrix related artifacts in the world. The focus of the institution has expanded to where they have been collecting artifacts from all Northwest bands. Their current collection contains over 16,000 artifacts, 5,200 pieces of graphic materials (mostly posters and handbills), 4,900 pieces of printed materials (mostly music related serials), and 5,500 sound recordings.

Ms. Maguire and Ms. Taylor talked about cataloging. The EMP needed a collections information system to document the many items acquired. This meant developing its own database to meet the unique needs of the institution, which included developing a thesaurus to link to the database, thereby insuring a consistency of terminology in their records. Ms. Taylor shared some of the many problems she has encountered cataloging popular music.

New Members

Sarah Dorsey, UNC Greensboro,
Coordinator

In Seattle, the New Members Roundtable gathered on Wednesday afternoon. We were a small and intimate group in keeping with the room in which we met. We heard wondrous words from MLA venerables including Laura Dankner, Suzanne Risley and

Another Chapter in Cyberspace

The Southeast Chapter of the Music Library Association (SEMLA) has launched a Website. Included are links to websites around their region, texts of chapter Constitution and By-Laws, and much more. Point your browser to

<http://fringe.lib.ecu.edu/OtherSites/SEMLA/SEMLA.html>

Beth Rebman.

Beth started out by making sure everyone was aware of the functions and activities (and roving locations!) of the Placement Service. Then we talked about how to best "do" the conference, get involved in MLA and what MLA is all about. We also went around the room, introduced ourselves, and talked about where we were in our professional lives.

As Matthew Buff so generously mentioned in the last *Newsletter* (No. 104, p. 18), the faces in that room were ones which kept popping up in friendly ways throughout the rest of the conference. We were joined by some "older folks" for dinner before coming back to the First Time Attendees Reception. We are looking forward to New Orleans and the chance to welcome more new members into the MLA fold.

World Music

Kent Underwood, New York
University

The World Music Roundtable hosted three guest speakers at its 1996 meeting in Seattle, for an audience of forty-six rapt and enthusiastic attendees. Dr. Richard Jones-Bamman (University of Washington/Microsoft Systems) expertly traced the intricate relationships between "traditional" and "modern" elements in the music of Saamiland (Lapland). Dr. Virginia Danielson (Harvard University) then cogently surveyed the contemporary music scene in the Arabian gulf states. Finally, in a lecture-demonstration complete with live music, David Lamb and two Seattle-based performing colleagues, Irene Myers and Peter Michaelsen, aptly revealed the artistic and historical depth of Swedish folk fiddling traditions.

The MLA board has renewed the World Music Roundtable for another four-year term. The incoming coordinator (1996-2000) is Philip R. Vandermeer (University of Maryland, PV12@UMAIL.UMD.EDU).

Kevin Freeman Travel Grant

Applications are now being accepted for the Kevin Freeman Travel Grant, which was established in 1994 and is being awarded for the first time. The grant is intended to support travel and related expenses to attend the Music Library Association annual meeting. Grant(s) may be awarded up to \$750, subject to approval of the 1996-97 budget by the MLA Board. Recipient(s) will be notified by 15 October 1996 and announced at the MLA annual meeting in New Orleans, 29 January-2 February 1997.

The applicant must be a member of the Music Library Association and either be in the first three years of his/her professional career, a graduate library school student aspiring to become a music librarian, or a recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian. The applicant must not have attended a MLA annual meeting before.

Applicants must submit three copies of the following by 15 July 1996:

- A letter of application which includes: an explanation of the reason(s) for attending the MLA annual meeting, a justification of financial need, and a budget
- A current vita
- Two letters of support

Mail application and supporting materials to:

Judy Tsou, Chair
Kevin Freeman Travel
Grant Committee
Music Library
240 Morrison Hall
University of California, Berkeley
Berkeley, CA 94720-6000

The Kevin Freeman Travel Grant Committee members are Judy Tsou (chair), Don L. Roberts, and Mimi Tashiro. Please feel free to contact the chair via e-mail (jtsou@library.berkeley.edu) or phone (510) 643-6197 if you have any questions.

Lasting Concerns

Compiled by the Preservation Committee

As part of its study on the state of television and video preservation in the U.S., the Library of Congress recently held public hearings in Los Angeles (6 March), New York (19 March), and Washington, DC (26 March). The study is being prepared pursuant to Public Law 94-553, which includes The American Television and Radio Archives Act of 1976. Section 113 authorizes the Librarian of Congress to preserve a permanent record of the television and radio programs which are the heritage of the people of the United States and to provide access to such programs to historians and scholars without encouraging or causing copyright infringement. The hearings are intended to: elicit comments and information that will assist the Librarian in understanding the issues involved in the preservation of television and video materials nationwide; assist with the establishment of a comprehensive national television and video preservation program; and coordinate the efforts of television and video archivists, copyright owners, creators, educators, historians, and other scholars concerned with preserving America's television and video heritage. Copies of all comments received will be available in the future from the Library of Congress.

NEW PUBLICATIONS

Conservation Environment Guidelines for Libraries and Archives, by William B. Lull and Paul N. Banks (Canadian Council of Archives, 1995, 102 pp.), discusses general collection environment criteria, assessment, monitoring and goals for an improved conservation environment including various compromises and low-cost measures.

Preservation Microfilming: A Guide for Librarians and Archivists, prepared by Lisa L. Fox (ALA, 1995, 2nd ed., 480 pp.), presents the latest information on planning and managing microfilming projects and details each phase of the process from quality control and pro-

duction to bibliographic control.

Advances in Preservation and Access, Vol. 2, edited by Barbra Buckner Higginbotham (Medford, NJ: Learned Information, Inc., 1995), includes a chapter co-authored by L. Suzanne Kellerman and Kathleen Haeflinger, "Preserving Music Materials: Past and Future," that surveys past and present music preservation efforts in major research libraries.

Two new reports have been issued by the Commission on Preservation and Access:

Preservation in the Digital World (March 1996, 24 pages, \$15), by Paul Conway, suggests a framework for applying fundamental preservation concepts, derived from the best present practices of paper and film, to the world of digital image documents so that the highest level of responsible preservation planning, management, and action can continue;

New Tools for Preservation: Assessing Long-term Environmental Effects on Library and Archives Collections (November 1995, 35 pages, \$10), introduces the concept of the Time Weighted Preservation Index (TWPI) — a new way to measure and quantify how temperature and humidity changes affect the preservation quality of storage environments for paper, photographic, and magnetic tape collections. Both reports are available from the Commission on Preservation and Access, 1400 16th St., NW, Suite 740, Washington, DC 20036.

Fading Away: Strategic Options to Ensure the Protection of and Access to Our Audio-Visual Memory, a report of the Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage (National Archives of Canada, June 1995, 51 pp.), includes sections on collection, preservation,

appraisal, and access, and is accompanied by a 3.5 in. diskette of appendices. For further information call (613) 992-3884.

Environmental Guidelines for the Storage of Paper Records (NISO TR-01-1995) is a new 22 page technical report from the National Information Standards Organization (NISO) that assists librarians, archivists, and engineers in a) establishing environmental guidelines for the storage of records in their particular facilities, and b) making the many decisions neces-

sary to build or refurbish, and manage, a facility. The report is available for \$35 per copy (plus S/H) from the NISO Press, 4733 Bethesda Avenue, Suite 300, Bethesda, MD 20814; fax (301) 654-1721; e-mail: nisoHQ@cni.org.

Preservation Management: Policies and Practices in British Libraries, by John Feather, Graham Matthews and Paul Eden, is a new monograph from Gower Press. Intended for all librarians from all sectors, the book seeks to foster an understanding of the importance and nature of preservation policies, and assist librarians in creating or improving their own policies.

WORKSHOPS

The Northeast Document Conservation Center (NEDCC) will offer several three day preservation microfilming workshops that include a one day session on digital imaging. Workshops are currently scheduled for the following dates/locations: 10-12 June in Las Cruces, NM; 9-11 September in Chapel Hill, NC; and 7-9 October in New York, NY. For additional information contact NEDCC at (508) 470-1010; e-mail: nedcc@world.std.com. ♦

**The hearings
are intended to
elicit comments and
information that will
assist the Librarian of
Congress in understand-
ing the issues involved
in the preservation of
television and video
materials nationwide.**

Profile: Dena Epstein

Provided by the MLA Oral History Project

The following is excerpted from an interview Carol June Bradley conducted with Dena Epstein on 11 July 1988 for the MLA Oral History Project. The interview in its entirety is found in the MLA Archives at the Music Library, University of Maryland at College Park.—Marjorie Hassen, Chair, Oral History Subcommittee of the MLA Archives Joint Committee.

I graduated from high school in 1933, and I had taken the competitive examinations for scholarships to the University of Chicago. At that time, they gave them all over the Middle West. I don't think they do that anymore.

By [my third year] I realized that the music curriculum I was taking would not prepare me to teach. The catalog said it would, but the placement office at the university said they couldn't place anybody. So I realized that if I completed my degree in music, I wouldn't be prepared to do anything, and I didn't feel I could go on to graduate school. Fortunately, I had become friendly with a student in the graduate library school, and he said, "Why don't you go to library school? I bet you'd be a real good librarian." I was so naive, I didn't even ask, "What do librarians do?" I just thought, "That's a good idea."

I worked NYA [National Youth Administration] jobs all through my undergraduate [years]. You got \$15 a month for working—oh, it must have been something like 30 hours a month or something. I worked in the Music Library at the University of Chicago, which didn't have a librarian; it was just run by a faculty man. (I realized when I retired, if you counted that as my beginning, I had worked fifty years in music libraries.)

I got my degree in 1937, but I didn't have any money to go to library school, so I got a job cashiering in a drugstore and I worked there for a year. But I realized I wasn't accumulating enough money on what I was



Dena Epstein. Photo courtesy of the MLA Archives, Bruce Wilson Curator, University of Maryland, College Park.

earning, so I borrowed some money from an aunt and I applied to the Michigan Library School, but they rejected me. The University of Chicago was kind of startled, so there was some correspondence between the registrars, and I learned that Dr. Bishop, who at that time was the dean of the library school, was in Rome, cataloguing the Vatican Library. His secretary was acting on admissions and she did not approve of survey courses, so it wasn't my grades; she wouldn't accept anybody from the University of Chicago. Well, at that point, I decided that if I went to Michigan and talked to Bishop, assuming he was there, I might have gotten in, but it was going to be a real hassle.

So I applied to the University of Illinois. At that time, the graduate library school only accepted people who not only had a bachelor's degree,

but had a second bachelor's degree in library science. The curriculum was set up in that way. Well, I applied to Illinois and I never heard from them. A friend of mine was going down there to find a place to live, so I decided to go with her, and went to the library school to find out why they never responded. They told me I was the first music major that had ever applied to that library school and they weren't sure what they could do with me. They said, "If we cannot place you in a music job, are you willing to accept the best job we can find for you?" Which at that time apparently was routine, but today, I'm sure library school students would be absolutely astonished. When I agreed to take any job for which I was qualified, they admitted me. The curriculum at that time required that in April or early May, the whole library
continued on the next page

Dynix Music Users Group

Harriett Ranney, Chair, Dynix Music Users Group, University of Montana

Greetings Dynix Music Users Group, and other interested members!

It's been a long winter here, but we're beginning to see some green grass once again which really does uplift one's spirit. For those who were unable to attend MLA in Seattle, I want to report to you about the Dynix meeting.

The Dynix Music Users Group met 10 February 1996 at the Seattle Westin Hotel as part of the Music Library Association meeting. Present at the meeting were 20 Dynix users and Jan Elkins, Library Consultant in the Dynix Cataloging Group. Following is a summary of items discussed.

The Combined Index (cross index) search, at least for Author Keyword/Title Keyword (and possibly for any combination) should be a predefined option from the menu. At present this is a hidden search many patrons are unaware is possible.

Search terms in keyword searches should be highlighted in the non-marc display so patrons could see how they retrieved an item.

Proximity searching would be very helpful. Jan said this would be a major rewrite of the software, but agreed it would be desirable.

Display constants from the marc indicators should display in Dynix.

Ability to display diacritics: Jan reported that if you have the right hardware and if you have the multi-lingual product, it is possible, but it slows the system down considerably.

Problem with non-filing indicators and foreign articles: Although the indicators can be used for filing the index, they cannot be used for searching which leads to problems with foreign articles. This has been an issue for many librarians since release 140, and is something CODI needs to address.

Acquisitions users would like to have the music format supported in acquisitions.

A second acquisitions issue is the need for the inclusion of a music pub-

lisher index for searching in acquisitions to expedite searching.

Given the complex nature of music, the group suggested having an official Dynix users group for music, either as part of CODI or separately.

Bridge Indexes: With release 150 it is possible to bridge between any two files, for example, holdings and collection codes. Jan can provide more information if you are interested in this.

Scope Notes: Need to be able to map authorities the same way as a bibliographic record is mapped. (6xx tag) Must be mapped to display.

Ability to search with symbols for flats and sharps.

System must tie together and interfile 1xx (composer)/ 240 uniform title and 7xxt (added entry title) to display a list that interfiles main entries with added entries. The programming which has been done for the NY Public Library to address this problem should be available to other libraries or in future software releases.

Limiting: Jan supplied some helpful handouts with steps for setting up predefined search limits.

Contents notes: Reminder to keep 505 segments to about 1,000 characters and file the record. Multiple segments work best for very long contents notes.

Epstein

continued from the previous page
school went on what they called an inspection trip. My class visited libraries at Notre Dame, Detroit, University of Michigan, Mideastern Michigan in Kalamazoo, Kalamazoo College—I guess that's about it. We went through Indiana and Michigan by bus and we were gone about a week, four or five days.

I got my Bachelor of Science in Library Science in 1939 and fortunately the University of Illinois Library School asked me to come back and work for a Master's. They offered me a half-time job in the catalog department. I'm not sure about tuition, whether I didn't have to pay it, but it was only \$50 a semester, so it didn't matter too much. By that time, I had heard of the Music Library Association (MLA). It was, you know, just barely starting, but I knew there was such a thing, so I thought I'll do what I can to prepare myself to work in that area, and so whenever I had a special project to work on, I would pick a topic related to music.

In my work in the catalog department, my assignment was art and music. I did general cataloging, too, when there wasn't anything particular to be cataloged in art and music. Somehow, the library had bought,

from a dealer in California, about 800 sheets of Chicago pre-fire music. Now, there were no uniform titles at that time, and I was given this collection to catalog. I didn't ask for it, you know, I didn't ask for anything; they just assigned work to me. As I worked on it, I became aware of how really little was known about this. So when it came time for me to pick a thesis subject, I suggested music publishing in Chicago before the fire.

I could not afford to do any traveling because I didn't have any money, so my thesis was confined to whatever the University of Illinois happened to have on hand, plus whatever I could find in Chicago. I would come home, and Newberry [The Newberry Library] had some sheet music and the Chicago Historical Society had some, so between those three libraries I managed to do a respectable master's thesis, and I got my degree in August of 1943. ◆

[A revised version of Dena Epstein's thesis was published serially in *Notes* as: "Music Publishing in Chicago Before 1871," *Notes*, second series, 1 (1944): 3-11, 43-59; 2 (1944-45): 16-26, 124-48, 201-26, 310-24; 3 (1945-46): 80-109, 193-215, 299-308.]

Members' Publications

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 106 is 21 August 1996; those received after that date will be considered for issue 107. 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

BOOK

David Farneth, John Andrus, and Dave Stein (Kurt Weill Foundation for Music).

A Guide to the Weill-Lenya Research Center. New York: Kurt Weill Foundation for Music (7 East 20th St., New York, NY 10003), 1995. [v, 146 p. \$5.00] (Second Place Winner, 1995 Mid-Atlantic Region Archives Conference Finding Aids Awards)

ARTICLES AND BOOK CHAPTERS

David Lasocki (Indiana University).

"Instruction Books and Methods for the Recorder from Around 1500 to the Present Day" (p. 119-35); "Professional Recorder Players I: Pre-Twentieth Century" (p. 167-74); and (with Anthony Rowland-Jones) "The Eighteenth-Century Recorder Concerto" (p. 107-18). In *The Cambridge Companion to the Recorder*, ed. John Mansfield Thomson. (Cambridge Companions to Music.) Cambridge: Cambridge

University Press, 1995. [xxiii, 238 p. ISBN 0-521-35269-X (cloth); 0-521-35819-7 (pbk.). \$54.95 (cloth); \$18.95 (pbk.).]

"The Several Lives of Tom Binkley: A Tribute." *Early Music America: The Magazine of Historical Performance* 1 (Fall 1995): 16-24.

"Blockflötisten dürfen tun, was sie wollen: Ein Interview mit Dr. David Lasocki, Musikhistoriker und Bibliothekar der Musikabteilung an der Indiana University, Bloomington, USA." *SAJM Zeitschrift* (Schweizerische Arbeitsgemeinschaft für Jugendmusik und Musikerziehung) 23, no. 4 (June 1995): 10-17. (Interview article by Marianne Mezger.)

"Gli scritti sugli ottoni d'epoca: una sistematica raccolta di saggi sugli ottoni nel XIX secolo, apparsi a partire dal 1988. Nella quarta parte, quelli pubblicati tra il 1991 e il 1993." *I fiati* 2, no. 8 (October/November 1995): 46-49.

"Lijden blokfluitisten aan *arrangitis*? Barthold Kuijken en David Lasocki dienen elkaar van repliek." *Tijdschrift voor oude muziek* 11, no. 1 (February 1996): 17-20.

Tom Moore (Princeton University).

"An Interview with David Douglass." *Fanfare* 19, no. 4 (March/April 1996): 70-76.

"New Release Notes." *Early Music America: The Magazine of Historical Performance* 2, no. 1 (Spring 1996): 43-44.

Channan Willner (New York Public Library).

"More on Handel and the Hemiola: Overlapping Hemiolas." *Music Theory Online* 2, no. 3 (March 1996).

<http://boethius.music.ucsb.edu/mto/issues/mto.96.2.3/mto.96.2.3.willner.html>

In the Pipeline

Research in Music Librarianship

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 106 is 21 August 1996; those received after that date will be considered for issue 107. Send submissions to:

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

Publications Awards Nominations Sought

The MLA Publications Awards Committee welcomes recommendations for the Association's three publication awards. The Vincent H. Duckles Award is presented annually for the best book-length bibliography or other research tool in music; the Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature; and the Eva Judd O'Meara Award for the best review published in *Notes*. To be considered for an award, all nominees must bear a publication date of 1995. Nominations should be sent by 1 July to:

Marjorie Hassen (chair)
Otto E. Albrecht Music Library
University of Pennsylvania
3420 Walnut Street
Philadelphia, PA 19104-6206
hassen@pobox.upenn.edu

Transitions

Esperanza Berrocal has been appointed Specialist-Staff Editor, Center for Studies in Nineteenth-Century Music, University of Maryland at College Park.

For **Joseph Braunstein**, the following memorial was posted to MLA-L on Monday 1 April 1996: "While in Germany I read in a Dresden newspaper the obituary of Joseph Braunstein in New York at the age of two weeks ago, 104. Dr. Braunstein was a highly-valued colleague in the Music Division of the New York Public Library while I worked there 1950-51. He was a distinguished musicologist with a rich sense of humor. Shortly after, he had to leave the library because of his age. For many years he wrote program notes for Vanguard and I regarded his notes as the finest and most scholarly program notes I had ever read. I occasionally ran into him on the street. Once he told me that he had just returned from climbing the Matterhorn at age 80. I met him twice last year, both times at performances of the Metropolitan Opera. We chatted during the intermissions and recalled earlier days. He looked the same as he did nearly a half-century ago, something like a middle-aged Albert Einstein. He was a very special person who brought elegance, grace, humor, and wisdom to our profession."

— *William Shank*,
CUNY Graduate School (ret).

Virginia Cunningham passed away 13 May 1996 in Chapel Hill, NC, at the age of 85. Employed at the Library of Congress from 1942 until her retirement in 1972, Virginia served as Head of the Music Section of the Descriptive Cataloging Division from 1956.

Deborah Herman-Morgan has become Head of Music Library Cataloging Services, The Hart School, University of Hartford.

Anna K. Hood has been hired as Catalog Librarian, University of Southern Mississippi.

Phil Miller, former Chief of the

NYPL Music Division and MLA President in 1963, celebrated his 90th birthday on 23 April 1996.

Adam O'Connor, the General Editor of RILM, died peacefully 17 April 1996 at home from complications resulting from AIDS.

Stacey Pearson became Manager of Art, Music, and Audiovisual Services, Allen County Public Library, as of 3 May 1996.

Doris Peyee-Cohen has been appointed Specialist-Staff Editor, Center for Studies in Nineteenth-Century Music, University of Maryland at College Park.

Albert R. Rice has been hired as Music Librarian, Musicians Institute.

Richard Wandel has been hired as Project Archivist, New York Philharmonic Archives.

New on the Web

The Sheet Music Cataloging Guidelines are now available on the World Wide Web at:

<http://www.lib.duke.edu/music/sheetmusic/>

Please note that these guidelines have been recommended to the Bibliographic Control Committee of the MLA, but have not yet been approved. The glossary may be of special interest because there are definitions and discussions of edition, issue, title, page, "professional copy," etc. that are peculiar to sheet music.

With the completion of the recommendations, the working group that prepared the documents has been disbanded, but feel free to send comments to Lois Schultz, who chaired the group, at:

lois@acpub.duke.edu

Call for MLA Board Nominations

Jerry McBride, *Chair*,
MLA Nominating Committee

The 1995 Nominating Committee welcomes recommendations for nominations for Members-at-Large to serve on the MLA Board of Directors for a three-year term beginning in 1997.

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

Please send your recommendations in writing (or e-mail) to one of the Nominating Committee members:

Allie Goudy
Music Library
Western Illinois University
108 Sallee
Macomb, IL 61455
mfawg@uxa.ecn.bgu.edu

Neil Hughes
Cataloging
University of Georgia Libraries

Athens, GA 30602-1641
nhughes@libris.libs.uga.edu

Jerry McBride
Music Library
Center for the Arts
Middlebury College
Middlebury, VT 05753-6177
Jerry.McBride@mail.middlebury.edu

Cindy Richardson
Cataloging Department
King County Library System
300 Eighth Ave N
Seattle, WA 98109
cindyr@rain.kcls.lib.wa.us

Judy Tsou
Music Library
240 Morrison Hall
University of California
Berkeley, CA 94720
jtsou@lionheart.berkeley.edu

Communications must be received by 21 June 1996 to be guaranteed full consideration by the Committee.

Resource Sharing and Collection Development

Brad Short, *Washington University,*
Chair

More than fifty members joined the Resource Sharing and Collection Development Committee for its open meeting on Saturday afternoon. At the meeting Pamela Bristah, Kent Underwood, and Elizabeth Davis announced that the *Basic Music Library*, 3rd edition, was being sent to the publishers! This project was shepherded through MLA and ALA by Elizabeth Davis as a member of this Committee. Likewise, Pamela (and Jane Gottlieb before her), and Kent coordinated the efforts of dozens of MLA members during the past couple of years to bring together this important reference tool. Please join me in extending sincere appreciation to these individuals as well as to all of you who freely gave of your time and expertise.

Dr. Ann L. Silverberg presented a paper entitled, "Working with Faculty on Collection Development" for the second part of the meeting. Prof. Silverberg teaches music history, ethnomusicology, and music appreciation at Austin Peay State University in Clarksville, TN. This alone would qualify her to speak on this topic, however, Prof. Silverberg is also one of us—having graduated with an MLS from the University of Illinois, Urbana-Champaign.

Prof. Silverberg provides several

suggestions when working with faculty. She stressed the need to convince faculty members that this work is important to their teaching. She also gave suggestions how to present the concerns for the collection in a streamlined fashion. Prof. Silverberg offered the suggestion of using circulation statistics and volume counts within specific call number ranges in a "funnel chart" approach as a method to describe the relative strengths and weaknesses of a given collection.

Both topics generated lots of questions and discussions among those who were in attendance.

MLA Clearinghouse

For those for whom MLA-L has been an exciting foray into electronic communication on music librarianship and are ready to have further adventures in cyberspace, try the MLA Clearinghouse. The Clearinghouse stores documents of interest to music librarians and distributes information related to music librarianship. Point your browser to

http://www.music.indiana.edu/tech_s/mla/index.htm

Call for Papers

More Byte than Bach?

*The Impact of Technology
in Music Libraries, Archives
and Documentation Centres*

IAML (Australia) Biennial Conference, Melbourne University, Parkville, Melbourne, Victoria, Australia.
3-5 October 1996. Abstracts due 30 June 1996 of between 100-150 words, for 20 minute papers.
Contact:

Georgina Binns,
Music Librarian, Monash University,
georgina.binns@lib.monash.edu.au
Phone: 03 9905 3236
Fax: 03 9905 9142

Sonneck Society for American Music Dissertation Prize

The Sonneck Society for American Music seeks submissions for its first annual dissertation prize. This new \$200 award is designed to recognize a single dissertation on an American music topic for its exceptional depth, clarity, significance, and overall contribution to the field. "American" is understood to embrace North America, and aspects of its cultures elsewhere in the world. We welcome dissertations from American Studies, American History, and other fields beyond theory, musicology, and ethnomusicology, as long as the primary focus of the work is on a musical topic.

The period of eligibility for the Prize involves doctoral dissertations completed and successfully defended between 1 July 1995 and 30 June 1996. The deadline for submissions is 15 September 1996. Applicants need not be members of the Society, and the submission process will be open and blind. There is no limit on number of submissions from any particular institution, and there is no requirement for nomina-

tion by dissertation director(s). Submit the abstract and a sample chapter, one copy each, to:

Dr. David Hildebrand
276 Oak Court
Severna Park, MD 21146
E-mail inquiries (though not submissions) are welcome at:
davidh@peabody.jhu.edu
or
davenging@aol.com

Please include a cover letter outlining what you feel is the major contribution of your work. The top-rated 5 entrants will be asked to send 1 copy of the completed dissertation, as deposited, to be read in turn by committee members. The Prize-winner will be announced and award granted at the Society's Seattle conference, in March 1997, at which time the second award cycle will be announced and opened.

Committee members are David Hildebrand (Chair), Bill Kearns, and Geoffrey Block.

Subject Access Subcommittee

Harriette Hemmasi, Rutgers University, Chair

During the 1996 MLA Subject Access Subcommittee business and open meetings reports on the following topics were heard:

1. Working Group on Terminology in 20th Century Music (Michael Colby)

2. ALA Subject Analysis Subcommittee on the Music Thesaurus Project (Brad Young)

3. ALA SAC MTP – SAS joint project to review implications of coding 655/\$v form/genre headings in bibliographic records for music (Amanda Maple)

4. Music Thesaurus Project update (Harriette Hemmasi)

5. LC report regarding Classification Plus, the LCC index and the appointment of the Form and Genre Working Group (Geraldine Ostrove; online presentation by Cheryl Cook at open meeting only)

6. The Analog/Digital Evolution in LCSH — a review of the treatment of

computer and electronic music in LCSH (Deta Davis at open meeting only)

In addition, the following topics were discussed at the SAS business meeting with commitments to follow through with individual assignments:

1. International Music Subject Cataloging Review assignments: IFLA documentation; foreign use of LCSH; German cooperative subject cataloging and new music cataloging rules; French subject access to music

2. Music Subject Access User Study assignments: begin a broad, non-time-limited (i.e., old and new) literature search on subject access user studies and other relevant topics which may be deemed pertinent

3. Folk Songs Subject Headings assignments: collect all existing LC folk song headings; formulate a rationale for changes in the heading and cross-reference structures; equally distribute folk songs headings to each SAS member with instructions for review of headings

IAML-US Repeats Donated Music Materials Program

Marjorie Hassen, Program Director

IAML-US is again soliciting donations for its Donated Music Materials Program. This program was established to facilitate the donation of music, books, journals, and recordings to libraries in East-Central and Southeast Europe, republics of the former Soviet Union, Africa, Asia, Latin America, and Pacific Ocean countries. Lists of available materials in good condition are circulated to libraries abroad and potential recipients contact donors directly to request specific items on a first-come, first-served basis. Shipping expenses are usually covered by the donating institution.

The program's inaugural mailing this past September was sent to 65 institutions in 24 countries, and offered 160 volumes of books and scores and ca. 900 periodical issues. The enthusiastic response from libraries underscores the program's value: requests

were received for almost all titles offered. Interest was so overwhelming, in fact, that while materials were sent to 36 institutions in 12 countries, an equal number of requests were left unfulfilled.

If you, either individually or on behalf of your library, have materials suitable for donation, please consider participating in this valuable program. Queries or lists of items (including complete bibliographic information) may be directed to

Marjorie Hassen, Director
IAML-US Donated Music
Materials Program
Otto E. Albrecht Music Library
University of Pennsylvania
Van Pelt-Dietrich Library Center
3420 Walnut Street
Philadelphia, PA 19104-6206
(215) 898-3450
(215) 898-0559 FAX
hassen@pobox.upenn.edu

MLA is seeking an Editor for Notes

JOB DESCRIPTION

- Overall responsibility for MLA's quarterly journal *Notes*.
- Appoints section editors and coordinates contributions from them, including preparation for printing, proofreading, collation of proofs, etc.
- Solicits, selects, and edits articles for publication.
- Prepares "Notes for Notes" column and other editorial matter.
- Works with printer to maintain production schedule and monitors budget.
- Keeps MLA Board informed of progress and possible problems.
- Serves on MLA Publications Committee.
- Prepares annual budget.

JOB REQUIREMENTS

- Successful administrative experience including long term schedule keeping.
- Writing and editorial skills including a thorough command of grammar and spelling.
- Broad knowledge of the literature of music, music librarianship, and the people involved.
- Attention to detail.
- Ability to inspire contributors and to work well under pressure with a variety of people.
- Vision of MLA's goals and the position of *Notes* in realizing them.
- Budgeting experience also desirable.

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- \$3,650 per annum plus expenses necessary to carry out responsibilities.

Term to commence with vol. 54 no. 2.

A letter of application, resume, and names of three references should be sent, in hard copy (not fax or e-mail), to

Susan T. Sommer, Chair,
Notes Search Committee
New York Public Library for the
Performing Arts
40 Lincoln Center Plaza
New York, NY 10023-7498

Calendar

2-6 July 1996

19th Musicological Society of Australia National Conference:
"Musicology in the '90s," University of Melbourne,
Melbourne, Victoria, Australia

30 August 1996

Copy due for issue no. 106 to *MLA Newsletter* Editor

1-6 September 1996

Joint Conference, IAML and IASA, Perugia, Italy

11 October 1996

New England Chapter, Music Library Association [NEMLA], Fall
Meeting, Smith College, Northampton, MA

17-19 October 1996

Southeast Chapter, Music Library Association [SEMLA],
Fall Meeting, University of Mississippi, Oxford MS information at
<http://fringe.lib.ecu.edu/OtherSites/SEMLA/Oxford.html>

New Members

The Music Library Association welcomes the following new members:

Luca Cellini, Ripatransone, Italy
Fayetteville Free Library, Fayetteville, NY
Richard Kelisky, White Plains, NY
Angela Migliorini, New York, NY
Jane Myers, Sagamore Hills, OH
Ann E. Rotchford, Monterey, CA
Arian M. Sheets, St. Paul, MN
Manuel Vargas, San Diego, CA

New Corporate Member

PGM Recordings

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