

MMLA

NEWSLETTER

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Pepper and Chadwyck-Healey Join MLA as Corporate Patrons

*Joseph M. Boonin, NYPL,
Chair, Corporate Membership
Working Group*

J.W. Pepper

J.W. Pepper, one of the nation's oldest retailers of printed music, has become MLA's fifth Corporate Patron joining Educational Music Service, Garland Publishing, Otto Harrassowitz and Oxford University Press.

Founded in Philadelphia in 1875 by James W. Pepper, the Pepper company was a publisher of music and a manufacturer and importer of musical instruments. The company had a close affiliation with John Philip Sousa, and the earliest known Sousaphone is currently on display at Pepper's national headquarters in Paoli, Pennsylvania, near Philadelphia.

Over the years, the company focused on school music and music for the home. Indeed, the Pepper company's early catalogues provide a documentary history of the music that was performed in America's schools and parlors. Pepper currently provides customer services through ten branches throughout the U.S.

With the establishment of European American Retail Music in 1979, Pepper began providing services to colleges and libraries. These services have come to include a series of highly-regarded catalogues of available music scores, a variety of approval plans and subscription services, and,

most recently, the ability for electronic ordering.

In the last ten years, Pepper has been a pioneer in the use of data processing to enhance customer services. More recently, Pepper has turned to the World Wide Web and has developed the first WWW site offering a searchable database of music scores in print at <http://www.jwpepper.com>. An August press release noted several new features to Pepper's website: the database includes over 300,000 listings of printed music of all publishers, as well as a substantial selection of music

software, study scores, and books on music; the database may be searched by composer or keyword, narrowed by publisher or type of music; included are product descriptions, price and ordering information, with a completely revised online ordering process, and even some score and sound excerpts; the website also includes a library of commercial software available for download.

Pepper has long been active in the Music Publishers Association and the Music Library Association. Since the founding of European American Retail Music, Pepper has exhibited at every MLA meeting, and has also hosted the MPA exhibit and other publisher exhibits. Charles Slater, Pepper's "Man at MLA" is well known to anyone who

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Becoming an Authority in New Orleans: 1997 Conference Workshops

*Laurie Sampsel,
MLA Education Committee*

The MLA Education Committee is pleased to co-sponsor two consecutive, pre-conference, continuing education workshops on 28 and 29 January 1997 at the Hotel Inter-Continental New Orleans. The workshops are "Series Authority Work," co-sponsored by MOUG, and "Disaster Preparedness and Recovery Program," co-sponsored by the Preservation Committee.

The "Series Authority Work" ses-

sion is tentatively scheduled from 3:30 pm to 8:30 pm on Tuesday, with a dinner break from 5:30 pm to 7:00 pm. The workshop will offer training on how to do series authority work to national standards and will be worth 3.5 contact hours. The instructors will be Phillip De Sellem from the Library of Congress and Alice LaSota from the University of Maryland.

The workshop will present the concepts of creating series authority records for scores and sound recordings by studying the step-by-step

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President's Report

Jane Gottlieb, MLA President

As we move into the throes of the 1996-97 academic/fiscal year, I am pleased to report to you on a number of exciting activities within our organization. At its June 1996 meeting in Denton, Texas, the MLA Board formally adopted "Plan 2001." A landmark event and opportunity for MLA, the final Plan outlines four basic initiatives:

- 1) Increase and enhance visibility outside the Music Library Association;
- 2) Intensify development efforts in the areas of membership and fund-raising;
- 3) Intensify continuing education efforts; and,
- 4) Enhance the effectiveness of the Association's internal organization and operations.

Within the Plan, these four basic initiatives are followed by nine objectives which provide more specific directions for implementation. The full Plan will be published in the June 1997 issue of *Notes*, along with a detailed article on the entire process by Mary Wallace Davidson, Chair of the Self-Study Steering Committee.

A number of new task forces and committees are currently under development to help carry out the Plan's initiatives. An **Implementation Task Force** will work closely with the Board of Directors to monitor progress and maintain continuity throughout the five-year implementation period. An **Administrative Services Task Force** will review various aspects of MLA's internal organization and management services in light of current efficiency and future needs. A **Chapter Task Force** will be charged to "review the structure, purpose, and vitality of the organization's chapters," as specified by one of the objectives in the Plan. A **Library School Liaison Subcommittee** will also be formed. Under the auspices of the Education Committee, this group will work to

strengthen MLA's visibility in the library school community.

In other areas of outreach and visibility, I am pleased to report that we have recently established a **Marketing Subcommittee** under the auspices of the Development Committee. Chaired by the Sarah Dorsey, the Marketing Subcommittee will oversee the establishment of a "MLA Shop" at our annual meetings. Among the Shop's first offerings at our upcoming 1997 meeting in New Orleans will be snazzy

MLA t-shirts — a definite purchase for all fashion-conscious members and t-shirt collectors.

In the area of membership outreach, the Board has recommended that the Membership Subcommittee, which has operated under the auspices

of the Development Committee, be upgraded to a full standing committee. Since the number of MLA's standing committees is specified by our constitution, and all constitutional changes must be approved by the membership, you will soon be receiving a ballot requesting approval for this change. I strongly urge all MLA members to vote yes on this important initiative.

The constitutional amendment ballot will be included with our annual election ballots. This year we will elect three new members-at-large to serve a two-year term on the Board of Directors. The Nominating Committee, chaired by Jerry McBride, worked hard throughout the spring and summer months to gather recommendations from the membership and prepare the ballot. Again, I urge you to exercise your right to vote and return the ballots before the deadline.

Finally, please join me in offering warm welcomes to our two new Corporate Patrons, J.W. Pepper, Inc. and Chadwyck-Healey, and to our three new Corporate Members, Broude Brothers, Ltd., Hal Leonard Corporation, and Gary Thal, Inc. They join our

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At its June 1996 meeting in Denton, Texas, the MLA Board formally adopted "Plan 2001," a landmark event and opportunity for MLA.

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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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Longy School of Music
One Follen Street
Cambridge, MA 02138
rogan@binah.cc.brandeis.edu

The deadline for submitting copy to the editor for issue number 107 (November-December 1996) is 25 October 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.

1997 Conference Workshops

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process of identifying, searching, and establishing a series heading; recognizing and supplying required *see* and *see also* references; justifying the heading and references; giving treatment decisions; and tagging and coding the information in USMARC authority format. Included as part of the workshop will be extensive handouts.

De Sellem is Senior Music Cataloger at the Library of Congress, where he has worked for

the last 21 years. During part of that time he was a supervisor in the Name Authority Section in the MARC Editorial Division. De Sellem has also taught music for more than 20 years and looks forward to combining his two talents to co-present this informative workshop.

LaSota has worked as a Music Cataloger at the University of Maryland Libraries for the last five years. She has also completed series training at the Library of Congress and was a co-presenter for the Series Authority Record Primer program session at the 1996 MOUG meeting in Seattle.

The number of registrants will be limited to 50. The registration fee is projected to be \$48. Those not holding MLA and/or MOUG membership may register for any remaining open slots after the registration has closed for an additional \$10 fee.

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The "Disaster Preparedness" workshop will be conducted by either Christine Wiseman or Sharla Darlene Richards. Both are SOLINET members and have MLS degrees with a specialization in Preservation Administration.

This full day program, starting at 8:30 am on Wednesday 29 January 1997 will provide the training necessary to plan, organize, and execute a disaster plan and salvage operation. In addition to an in-depth discussion on

the disaster planning process, there will be demonstrations of salvage techniques including a video presentation on "The Inside Track to Disaster Recovery" and hands-on demonstrations of air-drying books, separating and drying music and manuscripts, rinsing books, packing and drying photographic materials, audio and video tapes, vinyl records, and optical discs. Issues surrounding the recovery of electronic records will be briefly addressed and a list of commercial recovery services distributed.

Since this workshop is one of the SOLINET Preservation Services regular offerings, the Field Service Officers are very experienced in disaster preparedness training for librarians. In addition to the video presentation, slides, and hands-on activities, SOLINET training packets will also be distributed to participants.

Partial funding for this workshop has been provided by the National Endowment for the Humanities, whose support is gratefully acknowledged. The maximum number of participants will be limited to 30 for this hands-on workshop, and the registration fee will be \$75. This workshop is worth 5.75 contact hours.

The Education Committee will again use a call-in registration procedure for both workshops. Registration will begin on 4 November 1996 at 12:00 Noon, Eastern Standard Time. To register, call Raymond White at the Library of Congress at (202) 707-1842. Registration will continue until 8 November or until all slots are taken. Ray will take your name and phone number and give you a confirmation number which you will use later when you mail in your registration form and check. If your first choice is full, Ray will be able to tell you immediately, so you can choose at that time to be placed on a waiting list for your first

The Education Committee will again use a call-in registration procedure for both workshops. Registration will begin at Noon on 4 November 1996.

New Orleans Krewe of MLA Welcomes Y'all Way Down Yonder

Plan Early for Busy Travel Season

Laura Dankner and Robert Curtis, Local Arrangements Committee Co-Chairs

From the Local Arrangements Committee's commissioned musical welcome, to the LAC-sponsored reception in the world-famous French Quarter, to the banquet featuring incredible local delicacies — the upcoming annual meeting should provide a plethora of carnival-time pleasures for all MLA'ers in attendance.

We're all looking forward to showing off our unique city. Y'all better make your travel plans now! Our meeting falls just after Super Bowl weekend and just prior to the height of the Mardi Gras season, so the "Big Easy" will be big-time busy come late January 1997.

choice or sign up for the other workshop if space is available. If it becomes necessary to cancel one of the workshops because of insufficient registration, you will be notified by phone by 13 November.

The final step will be to send in your completed registration form, which will be included in the conference packet, *along with your check with your confirmation number on it*, to

Ray White
5804 Chestnut Hill Road
College Park, MD 20740-3008.

The mail-in materials must be postmarked no earlier than 18 November 1996 and no later than 2 December to guarantee your place in the workshops. Keep an eye out for more information on MLA-L and in your conference packet. ♦

MLA Welcomes Corporate Patrons

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has attended a national meeting of the Music Library Association since the late 1970's.

We welcome Pepper as a Corporate Patron of the Music Library Association.

Chadwyck-Healey

Chadwyck-Healey, a world leader in electronic publishing in the humanities and social sciences for the international academic community and its libraries, has become MLA's sixth Corporate Patron joining Educational Music Service, Garland Publishing, Otto Harrassowitz, Oxford University Press and J. W. Pepper.

The Chadwyck-Healey Group contains four publishing companies in the UK, USA, France, and Spain, and three associate companies in the UK and USA. The world's great university research libraries have been its main customers for the past two decades, and now Chadwyck-Healey also publishes for all levels of education and research, from schools in the UK and community colleges in the USA, to corporate, public, and national libraries

throughout the world.

Chadwyck-Healey is privately owned and was founded by Sir Charles Chadwyck-Healey in 1973. The music publications published by Chadwyck-Healey currently are the *International Index to Music Periodicals*, *Nineteenth Century American Music Periodicals*, and *Bibliothèque Nationale: Catalogues du Département de la Musique*.

In June 1996, Chadwyck-Healey launched Periodicals Contents Index, an online delivery of some of its largest electronic publications directly to customers via the Internet from its own server.

Chadwyck-Healey will continue to contribute to the world of electronic publishing in the humanities and social sciences for the international academic community and its libraries. ♦

Calling All Music Reviewers!

The Music Review Editor of *Notes* is presently updating the file of potential reviewers for scores of music from all periods and genres (in particular, both classical and popular music of the twentieth century). Musicologists, performers, and librarians interested in being considered for a review commission should send a brief, relevant CV (including bibliographic citations for thesis/dissertation and publications), a sample of recent writing, and areas of expertise, to:

Darwin F. Scott
Creative Arts Librarian
Brandeis University Libraries
Waltham, MA 02254-9110
(617) 736-4675 fax
dscott@brandeis.edu

Broude, Hal Leonard, and Gary Thal Music Become Corporate Members

*Joseph M. Boonin, NYPL,
Chair, Corporate Membership
Working Group*

The roster of Corporate Members of MLA has been enhanced by the recent addition of three long-time exhibitors well known to all MLA-ers: Broude Brothers Ltd, Hal Leonard Corporation, and Gary Thal Music, Inc.

Broude Brothers, a firm almost sixty years old, has a long and distinguished history as publisher and distributor. Librarians throughout the world are familiar with the quality of their editions and have relied on their services. For many years now, the firm has been run by Ronald Broude, the son of one of the founding brothers.

Hal Leonard is one of the world's largest publisher/distributors of books and music. Long a leader in school and popular music distribution, Hal Leonard became a significant player in other areas in the 1980s with the acquisition of distribution rights first to the Chappell catalogues and then G.

Schirmer, its affiliates and agencies.

Gary Thal Music, Inc. is a much younger business but its efficient service in supplying audio and video material to libraries has made it a well-known name. It is run by its founder, Gary Thal, who has not only made life a bit easier for many librarians charged with acquiring CDs, videos and laserdiscs, but brightened the last ten or so annual meetings with his cheery presence. Mr. Thal brings to his business the added asset of a lifetime of involvement with recorded sound in all of its many facets.

We welcome these new Corporate Members and the new Corporate Patrons featured elsewhere in this issue. [See page one. — Ed.] If you deal with them, thank them for their support of your Association. When you come to New Orleans stop by their exhibits and introduce yourselves and thank them again. Remember, they are now members which makes it their MLA as well as yours and mine. ♦

President's Report

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distinguished rank of existing and charter Corporate Patrons: Educational Music, Garland Publishers, Otto Harrassowitz, Oxford University Press, and PGM Recordings. [See articles on these new Corporate Patrons and Members elsewhere in this issue, pages one and four. — Ed.] The generous support and interest of our corporate friends help MLA to carry out its mission and programs.

As you can see, it is indeed a busy and exciting time for our organization. I look forward to reporting to you on further developments in the next issue of the Newsletter, and to seeing you soon in New Orleans. ♦

Roger Olson,

Texas Christian University

There were a number of highly engaging issues examined on MLA-L between the months of May and August. Discussions about non-western music, boycotts, and MLA's investment policy introduced philosophical questions for which there were no simple answers. Electronic music indexes continued to be a prominent subject, as music librarians shared their reactions to the new Music Index and International Index of Music Periodicals on CD-ROM. Other topics that came up included: spiral/comb bindings, books published with accompanying media, and videos on conducting.

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Leslie Troutman (University of Illinois at Urbana-Champaign) asked colleagues if they could suggest a term to refer to the body of music that is neither part of the western European art music tradition nor the Anglo-American popular music tradition of the last 40-50 years. While "non-western music" is widely used in this regard, Leslie was looking for a term to describe what this music is — rather than what it is not. Several other people remarked that they, too, were dissatisfied with "non-western." A few possible alternatives were proposed. "World music" (or "world musics") was considered an improvement by some, but others found the term problematic because: (1) it lumps together a wide range of musical styles, many of which have little or nothing in common; (2) it is a misnomer to apply the term "world" and exclude western art music composers, as though they were from another planet; and (3) "world music" is often understood in a narrower sense. In the last case, Richard Golden (Emory) pointed out that LC has defined the subject heading "world music" to describe "popular musical works combining traditional rhythms from around the world with elements of jazz and rock." It was felt that "world beat" is unsuitable because it denotes a style of popular music.

"Outside the traditional canon" came up, but did not receive much support. According to Tom Moore, the listening library at his university (Princeton) makes a distinction between "erudite music transmitted by means of western-style notation" and "music not transmitted by means of western-style notation." This terminology avoids the "us and them" connotations of "non-western music."

Later, Tom set into motion what turned into one of the lengthiest, most controversial MLA-L discussions in recent memory. A student at Princeton had asked Tom whether the library would be boycotting recordings by the Vienna Philharmonic due to its policy of hiring only male musicians. Tom

An opportunity for further dialogue about MLA's investments will occur when the Investments Subcommittee holds an open meeting in New Orleans.

wondered if any libraries had formulated a policy on this or other boycotts. There were basically two schools of thought expressed on the topic of boycotts. The first, typified by Richard Marcum (Mercer University), held that a boycott of this sort should be a personal choice, and that libraries have no business imposing censorship upon their patrons. Most of the responses shared this point of view. On the other side of the coin were Steve Wright (Northern Illinois University) and others who felt that the Vienna Philharmonic's sexist hiring practices were a legitimate consideration to take into account when selecting recordings — particularly, as someone observed, since the VPO tends to record standard repertoire that is readily available from other orchestras. Steve felt that, as a profession, we are inconsistent when we make an effort to collect music by

women composers and celebrate the contributions of women in music, but then turn a blind eye to the VPO's discriminatory practices.

Just when the discussion seemed to have run its course, Ralph Papakhian extended it to the issue of MLA's investment policy. Ralph found it disturbing that MLA has invested in mutual funds that might include shares of tobacco industry stock. He proposed that MLA invest exclusively in "socially responsible" mutual funds. (This had been the Association's practice — albeit not an official policy — until 1995.) Many voiced agreement with Ralph's sentiments and supported the idea of a "socially responsible" investment policy. On the other hand, many gave reasons why applying such a policy is easier said than done. For instance, there is the problem of defining standards of "social responsibility" and identifying companies meeting these criteria to the satisfaction of MLA's large, diverse membership. Questions were raised as to whether "socially responsible" mutual funds are truly more ethical. Harold J. Diamond (City University of New York) asked, "Is MLA investing to make a social statement or to make a respectable gain for the organization?" Robert Curtis (Tulane), Chair of the Investments Subcommittee of the Finance Committee, explained how MLA's current investment policy was designed to address both sets of concerns. Concerns about the Association's financial security were dealt with by moving investments away from poorly-performing mutual funds into funds providing a better return. Concerns about ethics were addressed by maintaining, both in the General Endowment Fund and in the Awards Fund, at least one "socially responsible" mutual fund and giving MLA members the option of designating that their contribution be invested in it. This is clearly a complex issue, and one that many MLA members have strong feelings about. An opportunity for further dialogue about MLA's investments will occur when the Investments Subcommittee holds an

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E-Mail Digest

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open meeting at MLA's annual conference in New Orleans.

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Spiral/comb bindings are a troublesome matter for many libraries. They tend to fall apart all too soon. Christine Clark (Theodore Front Musical Literature) announced progress in her crusade to convince publishers to offer more durable alternatives. We also heard from two publishers, Matanya Ophee (Editions Orphée) and Gordon Rumson (Sikesdi Press), who explained the dilemma they face. The spiral binding technique allows editions to be published in small quantities at a reasonable cost. An increasing number of scores are published on demand — printed as orders are received and then bound on desktop comb binders. Gordon Rumson asked librarians if they would prefer a book with a conventional binding for \$100 to \$150 or one with a spiral binding for \$35 to \$50. Librarians requested additional options: (1) Wrap the spiral binding in a hard cardboard case. (Reader's Digest publishes songbooks in this format. Julia Marshall, of DC Public, reports that they hold up well.) (2) Publish with a spiral binding, but leave adequate inner margins so libraries can have these editions rebound. (3) Offer a "library version" consisting of loose unbound pages with generous left margins, which each library could send directly to a bindery upon receipt.

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More and more books are being published with accompanying CDs and floppy disks. To find out how other libraries are dealing with these, Alec McLane (Youngstown State University) conducted an informal survey via MLA-L. Of the 20 or so libraries that replied, about two-thirds separate the book from the media, while the remaining third keep them together. Within the former category, over half of the libraries create individual item records for each component. Most keep the media (and sometimes the book as well) in an AV center and circulate both items. Among the libraries

that keep books and accompanying media together, only one reported a serious problem with lost or stolen CDs and disks.

Asked by Joan O'Connor (San Francisco Conservatory) to recommend videos on conducting, MLA-L readers most frequently suggested *The Art of Conducting: Great Conductors of the Past* (Teldec). Also mentioned were the 4-part series *The Art of Conducting* (Films for the Humanities); the *Robert Shaw Preparing a Masterpiece* videos (Carnegie Hall); an episode entitled "The Art of Conducting," from the 9-part *Orchestra!* series (Films for the Humanities & Sciences); *Ozawa* (Kultur); and *Toscanini: the Maestro* (Video Arts International).

Michael Rogan (Longy School of Music) consulted the listserv in his search for resources addressing the association of emotional states with particular keys. He was looking for materials appropriate for use in a class comprised of non-professional music students. Of the sources brought to Michael's attention, the two that best suited his purpose were Rita Steblin's *A History of Key Characteristics in the 18th and Early 19th Centuries* and the "List of Keys" from *The Guinness Book of Music*.

• • •

A query from Michele Wolff (Wichita State) highlighted some of the ways Music in Print is being used at various libraries. They include: to determine what music is available and from which publisher; to locate publisher addresses; to ascertain whether a song is part of a larger work; to help faculty choose scores for purchase; and to serve as a resource for student assignments (particularly for music bibliography and choral conducting classes). About two-thirds of the responding libraries keep Music in Print in their reference collections.

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In August, music librarians were able to demo the new CD-ROM version of Harmonie Park Press's *Music Index* [MI], as well as Chadwyk-Healey's *International Index of Music Periodicals* [IIMP]. The initial reaction

to MI's search software was quite negative. While librarians appreciated the size of MI's database, they were disappointed by its search interface, which they described using words like "complicated ... cluttered ... clunky ... unfriendly ... [and] difficult to read and interpret." IIMP got high marks for its search interface, but enthusiasm was tempered by the smallness of its database (which only covers 1996 at present). However, Chadwyk-Healey has promised to enlarge its backlog in the months ahead. There are also plans to make IIMP available on the Web in the near future. For the time being, librarians choosing between the two indexes will be weighing, as Pam Juengling (University of Massachusetts) put it, "the probabilities of an improved interface for MI vs. an expanded database for IIMP." We can expect to hear more on this topic as time goes by.

Stay tuned. ◆

New Members

The Music Library Association welcomes the following new members:

Charles Beardsley, Pacifica, CA
British Library, RAS Washington Campus,
Blackwood, NJ
Broude Brothers, Ltd., Williamstown, MA
Chadwyk-Healey, Inc., Alexandria, VA
Ann Clark, Wayzata, MN
Susannah Cleveland, Denton, TX
Georgia Finnigan, San Francisco, CA
Emily L. Fisher, Ft. Wayne, IN
Gary Thal Music, Inc., New York, NY
Hal Leonard Corp., Milwaukee, WI
Amy Harrell, Madison, WI
J.W. Pepper & Son, Inc., Valley Forge, PA
Ivor Kacenberg, Brooklyn, NY
Jeffrey A. Klein, Port Orange, FL
Nancy Lorimer, Palo Alto, CA
Dennis K. McIntire, Indianapolis, IN
Kiril Mitov, Washington, DC
Christopher Popa, Alliance, OH
Rhonelle Runner, Los Angeles, CA
Diann R. Scales, Birmingham, AL
Kristina L. Shanton, Champaign, IL
Matthew Sheehy, Buffalo, NY
Gerald A. Szymanski, Jr., Rochester, NY

Lasting Concerns

compiled by the
Preservation Committee

The American Institute for Conservation (AIC) recently formed a special interest group to study preservation issues surrounding electronic media. The first meeting of the new SIG will take place at the annual meeting of the AIC scheduled for San Diego in early June 1997. The new Electronic Media Special Interest Group mission statement (draft) reads as follows:

Since the mid 1940s, the amount of cultural material dependent on electronic media has rapidly increased, both in quantity and importance. Awareness is also increasing that the preservation of this material will present unique challenges to the preservation community. The conservation profession should be prepared to collaborate with allied preservation professions to help meet these challenges. As a response, interested conservators are working within the framework of AIC to establish an electronic media special interest group. The purpose of this group will be to promote a better understanding of the preservation issues relating to electronic media, so that conservators can actively contribute in the important work ahead.

Initially, the special interest group will pursue the following goals:

- examine the materials used to store electronic information, such as magnetic tape.
- examine the various electronic media, such as video and installation art.
- determine strategies for managing file format and machine obsolescence.
- foster a discussion regarding the ethical issues raised by preservation measures.
- develop documentation protocols for electronic media.

Anyone interested in further infor-

mation should contact Paul Messier, Conservator of Photographs & Works on Paper, Boston Art Conservation, at pmessier@ix.netcom.com.

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The International Association of Sound Archives (IASA) is extending its interests to include audiovisual documents and archives, according to its January 1996 *Information Bulletin*. To reflect this new mission, the name has been changed to the International Association of Sound and Audiovisual Archives (the acronym will remain the same). The constitution was also amended to include the following goals:

- Strengthen the bonds of cooperation between archives and other insti-

**SOLINET's Preservation
Services web pages are
now available.**

The URL is

**[http://www.solinet.net/
presvtn/preshome.htm](http://www.solinet.net/presvtn/preshome.htm)**

tutions which preserve sound and audiovisual documents.

- Initiate and encourage activities that develop and improve the organization, administration and contents of recorded sound and audiovisual collections, and, in pursuance of these aims, to cooperate with other organizations in related fields.
- Study all techniques relevant to the work of sound and audiovisual archives and other institutions which preserve these documents and to disseminate the results of such study on an international scale.
- Encourage, on an international level, the exchange of sound and audiovisual documents and of literature and information relating to these documents.
- Stimulate and further by every means the preservation, documentation and dissemination of all recorded

sound and audiovisual collections.

New Publications

The Department of Preservation and Conservation, Cornell University Library, recently announced the publication of *Digital Imaging for Libraries and Archives*, by Anne R. Kenney and Stephen Chapman. The 200-page guide represents a greatly expanded version of the training manual used in Cornell's series of digital imaging workshops. It begins with a theoretical overview of the key concepts, vocabulary, and challenges associated with digital conversion of paper- and film-based materials. This is followed by an overview of the hardware/software, communications, and managerial considerations associated with implementing a technical infrastructure to support a full imaging program. Additional chapters present information on the creation of databases and indexes, the implications of outsourcing imaging services, converting photographs and film intermediates, issues associated with providing long-term access to digital information, and suggestions for continuing education. The guide is issued in loose-leaf format to facilitate updates and includes two formula cards designed to assist librarians and archivists with determining conversion, storage, and access requirements.

The price of the guide is \$75.00 plus \$5.00 for shipping and handling within North America, or \$8.00 for overseas shipping. Orders must be prepaid, with checks made payable to "Department of Preservation, Cornell University," with payment in U.S. funds. For ordering information, contact

Mary Arsenault
214 John M. Olin Library
Cornell University
Ithaca, NY 14853
mla4@cornell.edu

The Commission on Preservation and Access and The Research Libraries Group, Inc. recently issued *Preserving Digital Information*, a 59-page final
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Lasting Concerns

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report of the Task Force on Digital Archiving. The introduction presents a thorough discussion of the fragility of cultural memory in a digital age and the limits of digital technology. The following chapters address: the challenge of archiving digital information; information objects in the digital landscape; archival roles and responsibilities; and a summary of major findings, pilot projects, support structures and recommended practices.

Printed copies are available for \$15 from:

CPA
1400 16th St., N.W., Suite 740
Washington, D.C. 20036-2217

Electronic copies are available on RLG's home page: <http://www.rlg.org>.

New Preservation Website

SOLINET has announced that its Preservation Services web pages are now available as a part of the SOLINET web site. The URL is

<http://www.solinet.net/presvtn/preshome.htm>.

Information available includes full text leaflets and bibliographies, a Reference Question of the Month, workshop schedules and descriptions, listing of preservation publications for sale, a description of the Audiovisual Loan program, and an overview of the Microfilm Service. The "What's New" page features new programs, news from members, and upcoming events.

Fall Conferences

The sixth annual conference of the Association of Moving Image Archivists will be held in Atlanta, 3-7 December 1996 at the Omni Hotel at CNN center. The five day program will offer sessions on the following preservation-related topics: national preservation initiatives in the US and Canada, developing universal preservation format standards for digital media, and reports from the Image Permanence Institute on digital restoration tech-

niques and from Kodak on preservation stocks. In addition, two workshops will be offered during the conference: "The Reel Thing Technical Symposium II," a half-day session on advanced techniques in moving image restoration; and AMIA's annual one-day moving image basic training workshop on standard archival practices and policies for collection maintenance, handling, and preservation. For further information contact:

AMIA c/o National Center for
Film and Video Preservation
American Film Institute
P.O. Box 27999
2021 N. Western Ave.
Los Angeles, CA 90027

Fall Workshops

SOLINET and the National Institute for the Conservation of Cultural Property (NIC) are cosponsoring "Capitalize on Collections Care: A Fund-Raising Workshop" scheduled for 19 November 1996 in Atlanta and designed for librarians, archivists and museum professionals. The workshop will demonstrate how institutions can creatively incorporate collections care, conservation and preservation into fund-raising activities. Collections care can be an effective tool for raising money and invigorating a fund-raising program. Conservation has unique visual qualities that can motivate potential donors by showing them tangible results of financial support. The program teaches creative approaches to integrating collections care into basic fund-raising strategies such as annual appeals, capital campaigns, earned income, planned giving and adopt-an-object programs. For registration materials and more information, please contact:

Lauren Fallon
SOLINET
1438 West Peachtree Street, NW,
Suite 200
Atlanta, GA 30309-2955
(404) 892-0943
Toll-Free 1-800-999-8558
lauren_fallon@solinet.net

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.

HONORARIUM

- \$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 by 15 November 1996, 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

Chapter Reports

Greater New York

Barbara Walzer,
Sarah Lawrence College

The GNYMLA met on June 6th at Sarah Lawrence College in Marshall Field House, the music building. After a buffet lunch, the program began with a talk by James Cowdery, editor for the *Journal of the Society for Ethnomusicology*, about the formation of ethnomusicology as a scholarly discipline.

There are three “streams” that merged to what we now know as ethnomusicology. Firstly, several 19th and 20th century musicologists and composers were interested in collecting and transcribing authentic folk music of their home country. The second “stream” was the “Verleichende Musikwissenschaft” school of German comparative musicologists and researchers who transcribed and edited recorded music and data to formulate theories on various cultures as they ‘evolved’ as viewed in historical Darwinism. The “third stream” flowed from anthropological examinations of every aspect of culture through rigorous methodology and field work gathered from living and learning local customs, language and rituals. Alan P. Merriam and David McAllester were prominent anthropologists who became interested in music, joined with Charles Seeger and Curt Sachs to collaborate their findings, and in December 1953 published the first issue of the *Ethnomusicology* newsletter, a humble 10 mimeographed stapled pages. Today, the *Journal for the Society for Ethnomusicology* incorporates linguistic theory, culture studies, and gender studies. The scope of examination is limitless.

Gisele Glover, our newsletter editor from SUNY Stony Brook, spoke on her research and findings on African-American composer, Edward Hammond Boatner. His papers are archived at the NYPL Schomburg Center for Research in Black Culture in Harlem. Boatner composed musical plays,

arranged spirituals and wrote two books: *Great Afro-Americans* and *Great Achievements: Black and White*. He is also credited with compiling music instruction materials, as well. He studied at the New England Conservatory, the Boston Conservatory, and the Longy School of Music. Some of you may recall that Gisele gave a similar presentation at the Black Music Roundtable in Seattle.

Lastly, Tom Moore, whom we all know from MLA-L to be well versed in Brazilian music, presented “Brasil, meu, Brasil Brasileiro.” He began with a brief geography of the country followed by a short history covering the slave trade from Africa to supply labor on sugar plantations. (Slavery was abolished in 1880.) Half of all Brazilians have some African roots.

We listened to various examples of musical forms starting with choro (1920s), samba (1930s), forro (1950s) from Nordeste (northeast), bahia (1950s), bossa nova (1950s). Tom ended with MPB (mid-1960s), Musica Popular Brasileira, and distributed a handout with text translations, a selected bibliography, and a list of vendors. For more information on Brazilian music, you may e-mail Tom at STMOORE@PUCC.PRINCETON.EDU.

We completed our meeting at a lovely afternoon reception on the patio of the President’s house overlooking the bloom-filled garden.

New England

Joy Pile, *Middlebury College*

The spring meeting of the New England Chapter of the Music Library Association took place at Wellesley College on 20 April 1996. Arlene Zallman, Chair of the Department of Music at Wellesley welcomed us. The theme of the conference was “Women in Music,” and covered a wide spectrum of musical genres, and a time span from the early Baroque to contemporary.

Claire Fontjin (Wellesley) present-

ed the first paper, “Desperately Seeking Antonia.” Intrigued by a 1937 article in *Musical Quarterly* [“Antonia Bembo, composer to Louis XIV”], Fontjin decided to research this little studied composer for her Ph.D. thesis. She described the painstaking piecing together of threads of information from the music manuscripts in the Bibliothèque Nationale in Paris to libraries in Venice and Padua.

Jan Shapiro (Berklee College of Music) talked about “Connie Boswell and the Boswell Sisters: Pioneers in Vocal Jazz.” She showed portions of a video she had produced during her NEA grant funded research on the sisters. The video depicted interviews Shapiro conducted with many jazz performers, interspersed with biographical information and scenes from movies which featured the sisters.

The composer Elizabeth Vercoe discussed “Herstory Unfolding.” She described the circumstances which lead to the cycles of pieces she has written under the rubric Herstory and played excerpts.

Judy Wachs, director of the ensemble Voice of the Turtle, in “Women in the Oral Tradition,” elaborated on the context of the music of the Sephardim — the Jews who were expelled from Spain at the time of the Inquisition. Although traditional Jewish women tend to downplay their role as curators of an oral musical heritage (since they are not “professional” musicians, such as cantors), Wachs discovered among the Jewish communities in Turkey and Morocco that it was the women who preserved and passed on the detailed ballads during their communal rituals of daily life (laundry, baking, sewing, etc.).

After the afternoon’s business and committee meetings, Catherine Massip (Bibliothèque Nationale de France) continued our Women in Music theme with “French Women Composers: Sources and Documentation at the Music Department of the Bibliothèque Nationale.”

Diane Parr Walker, MLA’s President Elect, led a discussion on the
continued on page eleven

George Walker Receives Pulitzer Prize in Music

Special Report by **James R. Heintze**,
American University

Ever since the first Pulitzer Prize in music was presented in 1943, it has been one of the most coveted musical trophies for American composers. The 1996 music award, presented during a ceremony held on the campus of Columbia University on May 20, was given to George Walker for his *Lilacs* for voice and orchestra, which was premiered on 1 February 1996 in Boston by the Boston Symphony Orchestra under the direction of Seiji Ozawa. Finalists included Elliott Carter, for *Adagio Tenebroso*, and Peter Lieberson, for *Variations for Violin and Piano*.

The Pulitzer presentation ceremony was a luncheon which provided the first opportunity for all 1996 Pulitzer winners to get acquainted and meet members of the Pulitzer Prize Board.

Walker and I met shortly before noon in front of the dining area set up for the occasion in the rotunda of Low Memorial Library. He was accompanied by his son Ian, who was responsible for submitting his father's composition to the Pulitzer music jury. We were joined by composer Jack Beeson, who has played a major role for many years in selecting Pulitzer Prize music juries. Walker, an engaging, yet modest person, displayed his keen knowledge of the history of the Pulitzers and was aware that some composers (Samuel Barber, Elliott Carter, Gian-Carlo Menotti, and Walter Piston) had won the award more than once. He also commented that press coverage for his award was considerable; as many as four TV stations had conducted interviews with him at his home in Montclair, NJ.

Walker, the first living African American to receive a Pulitzer Prize in music (a posthumous award was given to Scott Joplin in 1976), is no stranger

to the awards circuit. Born in Washington, D.C. in 1922, he has received five National Endowment for the Arts awards and has been the recipient of a host of fellowships and honorary doctorates. At the age of five, a keen interest in music led him to the study of piano. When he was fourteen, he gave his first public recital at Howard University, and was later admitted to Oberlin College. He was also a student at the Curtis Institute of Music where he studied with Rudolf Serkin and

Rosario Scalero, teacher of Samuel Barber and Gian-Carlo Menotti. A New York recital debut in Town Hall in 1945 was followed two weeks later by a debut performance with the Philadelphia Orchestra under Eugene Ormandy in the

Third Piano Concerto of Rachmaninoff. Walker went on to accept numerous academic appointments throughout the years, notably at Smith College, University of Colorado, Peabody Institute, and the University of Delaware. He retired from Rutgers University as Professor Emeritus in 1992.

Walker has published over seventy compositions including overtures, sinfonias, concertos, a *Variations for Orchestra*, two string quartets, numerous sonatas, solo works, chamber works, and vocal works, including a Mass, Cantata, and songs.

His *Lilacs* is a cycle of four songs on stanzas from Walt Whitman's "When Lilacs last in the Dooryard Bloom'd." Richard Dyer, writing for the *Boston Globe* (2 February 1996), comments on the premiere performance:

...The original title was "Melismas" — a useful description of Walker's vocal writing, which is not bound by the single-syllable-per-note declamation that is the enemy of soaring vocalism. ... There is wonderful music in this cycle, which is profoundly responsive to the

images of the text—you can hear the sway of lilacs in the rhythm, smell their fragrance in the harmony. Walker is at his best when he creates long, lyrical phrases where the voice can spring free in ecstatic outpouring, and there were many of them throughout the cycle.

Before leaving the ceremony, Walker mentioned that as of that time there were no additional performances of *Lilacs* scheduled. A score is available from MMB Music (St. Louis). The work has not yet been commercially recorded, although a one-minute excerpt can be heard on the Columbia University Pulitzer Prize Board WWW site at <http://www.pulitzer.org/>. Information on George Walker and his Pulitzer award is also on the American University Library's Pulitzer Prize web site at

<http://newton.library.american.edu/exhibits/pul1.htm>.

Walker, the first living African American to receive a Pulitzer Prize in music, is no stranger to the awards circuit.

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 107 is 23 October 1996; those received after that date will be considered for issue 108. Send submissions to:

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

Profile: BCC Overview

*Linda Barnhart, Chair,
Bibliographic Control Committee*

The Bibliographic Control Committee (BCC) is one of MLA's most active and vital groups. It is responsible for the formulation of MLA's official position and policies on cataloging matters, and for communicating with the national-level bodies which oversee cataloging codes and guidelines. The purpose of this article is to reacquaint the MLA membership with the BCC structure, and to give a broad overview of some of the recent accomplishments of the BCC. (Look for more detailed information about this past year's activities, as well as the formal charges for each BCC subgroup, in the next issue of the Newsletter when we present our annual reports.)

Music catalogers are required to know several sets of tools in order to do their jobs effectively, and the structure of the BCC parallels these resources. The BCC consists of subcommittees devoted to (1) descriptive cataloging, (2) subject access (including classification), (3) the MARC formats; and (4) authorities. The chairs of each of these subcommittees sit on the BCC, which then coordinates their activities and serves as the final advisory and approval body.

The BCC also includes other experts. The editor of the *Music Cataloging Bulletin*, a Library of Congress music cataloging representative, and representatives from RLG, OCLC, and WLN are BCC members who participate fully in discussions and decision-making.

In addition to its ongoing subcommittee work, the BCC can recommend the formation of working groups to accomplish specific assignments. There is currently one working group reporting to the BCC — the Working Group

on Terminology in Twentieth Century Music — which is expected to complete its task at the New Orleans meeting. Two other groups have recently finished up their work — the Sheet Music Cataloging Guidelines Working Group, and the Types of Composition Working Group.

A new BCC subgroup is the Music Thesaurus Project Advisory Task Force. Just appointed this year, this group is responsible for supporting the work of

the Music Thesaurus Project, including educational and outreach efforts and other related activities.

The BCC holds an open meeting at every MLA annual meeting, where the members report briefly on current

activities and ask for membership input on new issues and developments. We also try to reserve time at this meeting for members to bring forward specific cataloging questions or larger concerns that the subcommittees should consider.

The four subcommittee chairs, who are each liaisons to their related ALA counterparts, also publish reports twice a year in the *Music Cataloging Bulletin* following the ALA annual and midwinter meetings. There is also usually time at the yearly open subcommittee meetings for questions from the floor. Often, subcommittee chairs will post reports or queries for feedback on MLA-L.

One of the BCC's initiatives this year is to establish a website, with links to sites for each subcommittee and working group. We intend to include reports, agendas, and other documents, so that the MLA membership can go one place to find information on all aspects of BCC activities.

What kind of work is done by the subcommittees? Each subcommittee deals with questions raised by members, with issues put forward by the

general cataloging community, with national and international trends, and with changes to rules or developments in technology. For example, recently the Subcommittee on Descriptive Cataloging has focused a lot of attention on the issue of main entry for music videos, both in the MLA arena and in the national cataloging arena. They have also held discussions on the core record for music. The Subject Access Subcommittee has made a strong effort in educating MLA members about controlled vocabulary techniques and the problems of thesaurus construction for music materials. The Subcommittee on MARC Formats has expended a great deal of energy on looking at the implications of format integration for music. The Authorities Subcommittee, which is the newest BCC subcommittee, put forward an (ultimately unsuccessful) effort in combination with the Subcommittee on MARC Formats to restructure the author/uniform title fields on bibliographic records into one field.

The BCC is always on the lookout for areas in bibliographic control where music materials are likely to be impacted. We hope that the membership feels free to bring such issues to our attention, and we welcome your input. If you have any questions about the BCC and its role, responsibilities, or activities, please contact the current chair at lbarnhart@ucsd.edu. ♦

Chapters

continued from page nine

Association's "Plan 2001." She was interested in collecting information about what makes a vital chapter, and how (in our opinion) the national organization should interact with the local chapters.

A brief report on the local arrangements for the 1998 MLA meeting in Boston by co-chairs Millard Irion and Michael Rogan was followed by a reception and outdoor concert by Yanvalou, Wellesley's Afro-Haitian Drumming and Dance Ensemble.

The BCC consists of subcommittees devoted to

- (1) descriptive cataloging,**
- (2) subject access**
- (3) the MARC formats;**
- and**
- (4) authorities.**

New Guide to Copyright for Music Librarians on the Web

Anna Sylvester, University of Missouri, Kansas City

What do I tell a professor who wants to put multiple copies of a journal article on reserve indefinitely? I need to check something in the copyright law before my meeting starts in 20 minutes. What did I do with my paper copy? The Guide to Copyright for Music Librarians, compiled by the Legislation Committee, can provide assistance with these information needs and many more. The Guide is mounted on the MLA web server and the address is

http://www.music.indiana.edu/tech_s/mla/legcom/copyhome.htm.

The document is well organized and the sections are simple to navigate. The Guide has three purposes: 1) to inform the membership of the Music Library Association about current issues in copyright that affect the musical community; 2) to present information that will help music librarians make better informed decisions regarding copyright issues; 3) to provide music librarians with a reference tool for answering patron questions about copyright. Please encourage your library users to consult the Guide as they need it. The text has not been reviewed by legal experts, but it has been formally approved by the Music Library Association Board of Directors at its June 1996 meeting.

The Guide contains information compiled by committee members and links to other useful sites. The MLA fair use statement, recently approved by the Board, is the latest addition to the site. The Frequently Asked Questions section features scenarios and guidance about general copyright provisions, reserves, preservation, videos,

Netscape: Guide to Copyright

Location: http://www.music.indiana.edu/tech_s/mla/legcom/copyhome.htm

What's New? What's Cool? Handbook Net Search Net Directory Software

MA

A Guide to Copyright for Music Librarians

Sponsored by the Legislation Committee of the Music Library Association

The purpose of this web site is threefold: 1) to inform the membership of the Music Library Association about current issues in copyright that affect the musical community; 2) to present information that will help music librarians make better informed decisions regarding copyright issues; 3) to provide music librarians with a reference tool for answering patron questions about copyright.

Table of Contents

- **Current Issues in Copyright:** provides information about pending legislation and its relevance to music libraries.
- **Frequently Asked Questions:** features scenarios and guidance about general copyright provisions, reserves, preservation, performance rights, and issues for composers and authors.
- **Copyright Guidelines:** includes the full text of various guidelines relevant to music and education as adopted by professional organizations. **New:** The Music Library Association **Statement on the Copyright Law and Fair Use in Music.**
- **Bibliography:** features an annotated bibliography of documents, some of which are referred to on this site, related to issues of copyright and music.
- **Related Internet Resources:** provides a selection of links to copyright resources on the WWW, including a link to the full text of the **U.S. Copyright Law** and one to the U.S. Copyright database through the **Library of Congress** website.

off-air taping, computer software and issues related to composers, authors and performing rights. If you need information about pending legislation and its relevance to music libraries, check Current Issues in Copyright. Consult the Copyright Guidelines section to see the Guidelines for Educational Use of Music and other guidelines that have been adopted by publishers and professional organizations. Did you mislay your paper copy of the copyright law? Go to the U.S. Copyright Law section or to several other places in the document which will provide you with the full text of the law.

Related Internet Resources provides links to other web and gopher sites including the Legal Information Institute, which includes recent U.S. Supreme Court decisions, the Copyright Clearance Center, and the Copyright Office at the Library of Congress. Last, but not least, the committee has compiled a bibliography of books and articles on various topics concerning copyright which is also available on the website. Legislation committee members have put much time and care into compiling this information and we are pleased to provide it for the benefit of our colleagues. ♦

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 107 is 23 October 1996; those received after that date will be considered for issue 108. 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

Gillian B. Anderson (Library of Congress), comp.; **H. Stephen Wright** (Northern Illinois University), ed.

Film Music Bibliography I. Hollywood, Calif.: Society for the Preservation of Film Music, 1995. [171 p. (No ISBN.) \$20.00.] Orders may be sent to: P.O. Box 93536, Hollywood, Calif. 90093-0536 (phone 818-248-5775, fax 818-248-8681). There is a shipping charge of \$3 for U.S. orders and \$6 for foreign orders.

ARTICLES

David Farneth (Kurt Weill Foundation for Music)

"The Score as Artifact" (p. 19-23). In *Die Dreigroschenoper: A Facsimile of the Holograph Full Score*, music Kurt Weill, lyrics Bertolt Brecht, ed. Edward Harsh. (Kurt Weill Edition, Series IV, Vol. 1) New York: Kurt Weill Foundation for Music; Valley Forge, PA: European American Music Corp., 1996. [viii, 151 p. ISBN 0-913574-60-0; \$150 (subscription), \$225 (non-subscription).]

Stephen Fry (UCLA)

"Tyrannosaurus Rex of Lex(icography): A Memorial for Nicolas Slonimsky." *Sonneck Society Bulletin* 22, no. 1 (Spring 1996): 12-13.

"Johana Harris: In Memoriam (1913-1995)." *IAWM Journal* 2, no.2 (June 1996): 48-49.

Jason Gibbs (San Francisco Public Library)

"A Musical Instrument Workshop in Hanoi." *Experimental Musical Instruments* 12, no. 1 (September 1996): 14-16.

David Lasocki (Indiana University)

"A Bibliography of Writings About Historic Brass Instruments, Largely 1993-95." *Historic Brass Society Journal* 7 (1995): 149-67.

"Folkers & Powell: A Couple of Flute Makers." *Early*

Music America: The Magazine of Historical Performance 2, no. 2 (Summer 1996): 10-16.

"Quantz i namiętności: Teoria i praktyka." *Canor* 5, no. 2 (1995): 19-24.

Leonard J. Lehrman (Long Island University; Performing Arts Institute of Long Island)

"Two Operas at Long Island Universities." *Opera Journal* 28, no. 3 (September 1995): 45-47

"Marc Blitzstein's Unfinished Opera *Sacco and Vanzetti*: A Symposium." *Opera Journal* 29, no. 1 (November 1996): 26-46.

"Composer's Notebook: What Is Jewish Opera?" *Opera Journal* 29, no. 2 (June 1996): 56-61.

The following articles, listed in chronological order, appeared in *Aufbau* (newsletter of the German-Jewish Club of New York), volume 61:

"Breathing New Life Into Jewish Musical Traditions." (November 24, 1995): 12. — "Reminiscences by a Jewish Composer [David Diamond]." (December 8, 1995): 13. — "Jalda Rebling — A Yiddish Songfinder: A Portrait." (December 22, 1995): 14. — volume 62: "Martha Schlamme revisited." (January 5, 1996): 13. — "Buckeyes and Bronx Opera's *Tartuffe*." (January 19, 1996): 13. — "[Maurice] Levine's 'L&L' Does [Frank] Loesser." (February 2, 1996): 13. — "A Symposium in Seattle: Jewish Opera." (February 16, 1996): 13. — "In memoriam Morton Gould." (March 1, 1996): 21. — "Words and Music That Challenge or Don't." (March 29, 1996): 13. — "New Meditations on the Holocaust [*The Dreyfus Affair, Dayenu, and Sabina*]." (April 12, 1996): 13. — "Three Composers with Jewish Roots [Joel Feigin, Joel Hoffman, Yehudi Wyner]." (May 10, 1996): 11. — "Reinventing the Liebeslieder." (June 7, 1996): 16. — "Summer Preview: American Jewish Music in Europe." (July 7, 1996): 13. — "Singing Yiddish in Bayreuth [Wolfgang Wagner Interview]." (August 2, 1996): 16. — "Dresden, Berlin's Scheunenviertel and Fontainebleau: Yiddish Performances in Historic Places." (August 16, 1996): 13.

Tom Moore (Princeton University)

"An Interview with Marcel Pérès." *Fanfare* 19, no. 5 (May/June 1996): 20-30.

"New Release Notes." *Early Music America: The Magazine of Historical Performance* 2, no. 2 (Summer 1996): 45-47.

"Singing Renaissance Music for Fun If Not Profit." *Early Music America: The Magazine of Historical Performance* 2, no. 2 (Summer 1996): 18-23.

Harriett Ranney (University of Montana)

"The Fourth Annual Montana/Idaho Clarinet Festival." *Clarinet* 23, no. 3 (May-June 1996): 40-41.

New Directory for Midwest

H. Stephen Wright, Chair,
MLA Midwest Chapter

The Midwest Chapter of MLA has just published the second edition of its chapter directory, *A Directory of Music Collections in the Midwestern United States*, compiled and edited by members of the chapter's Publications Committee. The Directory is a guide to significant music collections in Iowa, Illinois, Indiana, Kentucky, Michigan, Minnesota, Missouri, Ohio, and Wisconsin. The entries include addresses, phone and FAX numbers, electronic mail addresses, staff names and phone numbers, collection data, and information on access, circulation, and interlibrary loan policies. An index to subjects, staff names, and online catalog systems is also included.

This new edition of the Directory is available from the MLA Clearinghouse in two formats: a printed, paper version and an electronic document.

The printed version is available for

\$15.00 postpaid from

MLA Clearinghouse,
c/o Ralph Papakhian
Music Library, Indiana University
Bloomington, IN 47405.

It is unbound, but is printed with a generous inner margin so that it can be easily bound using whatever method you prefer. Please order this version if you plan to add the *Directory* to your library's collection.

The *Directory* is also available in electronic format from the MLA Clearinghouse web site. The URL of this version is

[http://www.music.indiana.edu/
tech_s/mla/mwdirect.asc](http://www.music.indiana.edu/tech_s/mla/mwdirect.asc)

The file is in plain ASCII format, so you can easily search it online with your web browser, or if you wish you can download it to your computer and view it offline.

MLA is seeking an Editor for *MLA Newsletter*

MLA is seeking applications for a new editor of the *MLA Newsletter*. The present editor will retire following the May-June 1997 issue, with the new appointment effective that July. The incoming editor will have the opportunity to observe the editorial process and collaborate with the present editor through the May-June issue.

The *Newsletter* editor is responsible for all facets of the *Newsletter's* production and distribution. This includes setting a budget, gathering and editing news and articles, working with a local printer during production, and labeling and mailing the finished issue. Prospective editors should have access to electronic mail and be familiar with major word processing software packages.

The *Newsletter* editor receives support for expenses necessary to carry out the responsibilities of the position and an honorarium of \$800.00 (1996/97 figure). The customary duration of the position is four years.

Applications should include the can-

didate's qualifications and relevant experience, and samples of writing or editing if any. Applicants are also invited to submit a statement commenting on their philosophy toward the *Newsletter* and its function in MLA, particularly in the age of electronic communication.

Selected candidates will be asked to an interview with the *Newsletter* Editor Search Committee (Nancy Nuzzo, chair; Beth Christensen; and R. Wayne Shoaf) at the New Orleans meeting. If necessary, a telephone interview can be arranged.

Please address applications or nominations to

Nancy Nuzzo, Chair
MLA Newsletter Editor
Search Committee
Music Library, Baird Hall
University at Buffalo
Buffalo, NY 14260-4700.

The deadline for applications is 22 November 1996.

Transitions

Ellen Baer, hired as Assistant Music Librarian, Breckenridge Music Festival.

Peter Baxter, from the Edinburgh City Library Music Library, is participating in a Job Exchange with **Robin Rausch** from the Library of Congress, Music Division.

Victor Cardell, lately of University of Chicago, has accepted the position of Music Librarian, University of Kansas, in Lawrence.

Bridget Carr, Archivist for the Boston Symphony Orchestra, gave birth 18 July 1996 to twin daughters, Lily and Rose.

Susan Chesley, hired as Media Development Librarian for University of California at Santa Cruz.

David Ciucevich, Jr., hired as Music Librarian, Breckenridge Music Festival.

Russ Girsberger has been hired as Librarian and Archivist for the Percussive Arts Society Reference Library and Museum in Lawton, OK.

Susan Keely, hired as Bibliographic Instruction and Reference Librarian, North Carolina School of the Arts.

Nancy Lorimer, hired as Music Cataloger, Stanford University.

Stephen Luttmann, hired as Assistant Music Librarian, University of Houston.

Paul Machlis, appointed as Humanities Bibliographer (including music) for University of California at Santa Cruz.

Dave Mash, appointed Vice President of Information Technology, Berklee College of Music.

Stacy Nowicki was appointed Summer Reference Intern, Oberlin College Conservatory of Music.

Eric Peterson, hired as Music Librarian, Harid Conservatory.

William C. Rorick, music reference librarian and assistant professor at Queens College, CUNY, has retired after 22 years of service.

Charles Slater, Marsha and big brother Benjamin proudly announce the arrival of Joshua Rafael Slater, born 3 July 1996.

Deborah Smith, formerly at Occidental College, appointed Head Librarian, San Francisco Conservatory of Music.

Harriette Hemmasi,
*Chair of Subject Access Subcommittee,
MLA, Liaison to ALA Subject
Analysis Committee*

ALA Annual Meeting Summary of SAC Meetings

The following topics of interest to the Music Library community were discussed at the ALA SAC meetings in New York City in June 1996.

1. The update from MARBI included a proposal to add three new values to USMARC format for Music 008/18-19 (Form of Composition): bd = ballads; rp = rhapsodies; sd = square dance music; new term in use: I-MARC = international MARC.

2. Dewey Decimal Classification reports that DDC 21 will be implemented 8/96; a multi-lingual browser is being developed; a browser to be used on NetFirst is also being developed.

3. Library of Congress Report:

- projected goal of 80% reduction of the arrearage by year 2000 might not occur due to staff reductions

- AmeriTech-LC grants have been established and are available to libraries wanting to digitize portions of their collections

- CD Marc Subjects and Names and Music Catalog will be discontinued in 1997; Cataloger's Desktop and Classification Plus may be purchased in lieu of former

- plans are underway to write RFP and pursue acquisition of an integrated library system

- a workshop for SACO participants on subject heading proposals will be held in Washington just prior to the ALA midwinter meeting; 1000 new subject headings were added by SACO contributors this past year

- 19th edition of LCSH (covering changes through Dec. 1995) has recently been published in 4 volumes, soft-cover only

- 8th edition of Free-floating Subdivision Manual has been published, with emphasis on regularizing placement of geographic subdivisions; even though form subdivisions remain coded as \$x, form subdivisions are

identified in the Free-floating Subdivision Manual by a star/diamond-shape in the margin

- 5th edition of Subject Cataloging Manual in 4 volumes will be published in the fall, with improved and additional examples and instruction sheets

- events that can be named in advance or repeated will be treated as names in the LC authority files; events that cannot be named in advance or repeated will continue to be treated as subjects

- headings are being established for decades: i.e., NINETEEN TWENTIES

- development of Classification Plus continues; each schedule will be published as conversion and revision is completed.

4. Subcommittee on Form Headings/ Subdivisions emphasized that this is not a planning group but is simply a group designed to gather and distribute information; Web site has been developed: <http://www.pitt.edu/~agtaylor/ala/alac.htm>.

5. Subcommittee on Music Thesaurus Project submitted a final report with specific recommendations to the MTP in areas of construction, internal evaluation, external evaluation and application.

6. Subcommittee on Subject Relationships/Reference Structures submitted a progress report reviewing subcommittee's investigation of (1)

kinds of relationships that exist between subjects; (2) how these relationships are or could be recorded in authorities and classification formats; (3) options for how these relationships could be presented to users of online and print catalogs, indexes, lists; subcommittee is reviewing possible recommendations to SAC about how to disseminate the information and implement changes; group is also assessing the need for additional time to investigate these issues.

7. Subcommittee on Subject Authority File Recommendations announced that LC has agreed to create subdivision authority records and to create and/or improve reference structures.

8. Subcommittee to Plan Regional Subject Analysis Institutes announced that, due to success of previous regional institutes and special requests, plans are being made for a preconference on Demystifying Subject Cataloging of Electronic Resources.

9. Discussion of SAC Programming for 1997: co-sponsored by SAC and Cataloging of Children's Materials, a program on Form/Genre Access (dealing with current trends and issues, history, theory and practice) will be presented at the 1997 ALA Annual Meeting.

10. Out-going chair of SAC, Mary Charles Lasater, welcomed new chair, Diane Casey.

RISM News

John Howard, Harvard University

The latest issue of *InfoRISM*, the newsletter of the RISM Zentralredaktion (Frankfurt/Main), is now available in both online and paper versions.

This special issue features an article on the recently issued CD-ROM, "RISM Series A/II: Music Manuscripts After 1600," with helpful tips and examples for users.

In addition, the issue includes up-to-date listings of RISM publications and addresses of RISM national groups.

The online version of InfoRISM is available over the World Wide Web. Connect your Web browser to:

<http://www.rism.harvard.edu/rism/InfoRISM/v6and7/Welcome.html>

A link is also provided from the RISM home page:

<http://www.rism.harvard.edu/rism/Welcome.html>

Limited numbers of the printed version of InfoRISM are available for libraries. To obtain a copy or renew your library's subscription, please contact your country's RISM national group or the RISM Zentralredaktion.

Calendar

5-6 October 1996

New York State/Ontario Chapter, fall meeting with the
New York State/St. Lawrence chapter of AMS,
Cornell University, Ithaca, NY

11 October 1996

New England Chapter, fall meeting, Smith College,
Northampton, MA

12 October 1996

Chesapeake Chapter, fall meeting, University of Maryland,
College Park, MD

17-19 October 1996

Southeast Chapter, annual meeting, University of Mississippi,
Oxford, MI

25 October 1996

Copy due for issue No. 107 to MLA Newsletter Editor

30 October - 2 November 1996

Society for Ethnomusicology, 41st Annual Meeting,
joint meeting with the Canadian Society for Traditional Music,
Toronto, Ontario, Canada

7-10 November 1996

American Musicological Society, 62nd Annual Meeting,
Baltimore, MD

20-23 November 1996

Percussive Arts Society, International Convention,
Nashville, TN

How to Subscribe to MLA-L

Indiana University hosts MLA-L, a mail distribution service for the Music Library Association. Subscription to the list is at no charge beyond your usual e-mail costs. There are several ways to subscribe:

1. Send a mail message to *listserv@iubvm.ucs.indiana.edu* consisting of one line:

SUBSCRIBE MLA-L [your name]

2. Write to the listowners (*owner-mla-l@iubvm.ucs.indiana.edu*) with a request to be added.

3. If your host is on the BITNET network, you may subscribe through an interactive message. For IBM (VM/CMS) systems, type the command

TELL LISTSERV AT IUBVM

SUBSCRIBE MLA-L [your name]

For VAX (VMS) systems type SEND LISTSERV@IUBVM SUBSCRIBE [your name]. Interactive messaging may not be available on your host computer.

MLA-L also functions as a server for documents of interest to music librarians and MLA members. To obtain a listing of available files, send the command

INDEX MLA-L F=MAIL

to *listserv@iubvm.ucs.indiana.edu*.

More detailed information about MLA-L is available in the *MLA Handbook* or from the listowners.

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