Mardi Gras, Gumbo and All That Jazz

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

The "Krewe of MLA" — or the Local Arrangements Committee as we are sometimes known — invites you to New Orleans, the city of unique sights, sounds, and tastes, and the site of the 1997 MLA annual meeting, 29 January - 1 February 1997.

The Hotel Inter-Continental is the perfect vantage point for exploring the "The City That Care Forgot." This four-star hotel is located in the central business district, within easy walking distance of the Mississippi River and the city's French Quarter. The famous St. Charles Avenue streetcar line runs from the hotel, easily linking MLAers with attractions located in the Garden District and university area, home of Tulane and Loyola Universities.

Your Krewe of MLA has planned a number of activities that won't be easily forgotten. The opening plenary session will begin with Stephen Dankner's "Fanfare," performed by members of the Louisiana Philharmonic Orchestra. A "cocktail hour" Local Arrangements Committee reception occurs that evening, thanks to a generous donation by the Historic New Orleans Collection, a private museum and archival institution. Featuring a jazz trio and guided tours continued on page three

Enticing Program Beckons MLA to New Orleans

Leslie Troutman, University of Illinois at Urbana-Champaign,
Program Chair

It was difficult, but we did it! The Program Committee has been successful in assembling a program that will keep you at the conference and off the enticing streets of New Orleans . . . at least part of the time. Plan now to join your MLA colleagues and friends for the 66th Annual Meeting, 29 January - 1 February 1997. Our venue is the lovely Hotel Inter-Continental New Orleans, just outside the French Quarter.

An exciting and diverse program opens with two timely workshops. The "Disaster Preparedness and Recovery Program" workshop is sponsored by the Education and Preservation Committees. This full day program will provide the training necessary to plan, organize, and execute a disaster plan and salvage operation. The second pre-conference session, "Workshop on Series Authority Records," is sponsored by the Education Committee and the Music OCLC Users' Group.

We celebrate the music of our host city at the Thursday morning plenary session, continued on page three.
President's Report

Jane Gottlieb, MLA President

As I approached writing this newsletter column — my last "President’s Report" to the MLA membership — I found myself reflecting on how quickly the two-year term has passed (it seems as if I just sat down to write my first "President’s Report"), and how much there still is to do. There are so many exciting initiatives taking shape in our organization at this time — with Plan 2001 underway, and committees and working groups actively engaged in many interesting projects — that it sometimes feels as if things are just beginning, rather than moving to any cycle of completion.

Indeed, the administrative health of our organization is based on the phenomenon of continuity (also known as term limits): projects and initiatives created by the Board (which changes composition annually), or by a committee or subcommittee, are passed on to new incumbents who carry them out with different perspectives, and who in turn jump start other new projects and initiatives, which are then passed on to their successors. The MLA Constitution and Bylaws, along with the Administrative Handbook, provide guidelines for all of our work, and ensure that the organization and its mission are always larger than any individual perspective.

The MLA Presidency has few physical objects to define it, other than the famous "President’s gavel" and six (soon to become seven) heavy boxes of files, which have travelled all over the country. The files served as a wonderful resource for me in carrying out the duties of this office. The memos and letters written by my distinguished predecessors — the paper records of their administrations — often provided valuable perspective and information.

So did the individuals with whom I have been privileged to work most closely. I would like to extend special thanks to our most recent past Executive Secretary Dick Griscom and to our present incumbent Bonita Boettcher, as well as to Treasurer Jim Cassaro, for their careful and wise watch over our organization’s administrative and fiscal health. Their extraordinary efforts make the President’s job much easier. It has also been a pleasure to have the opportunity to work more closely with the many other talented and bright people who serve MLA in various ways: as committee and subcommittee chairs, as special officers, as editors, as roundtable coordinators, and as chapter officers. I look forward to continuing to work with many of you on various projects in the future.

And, yes, I still have quite a few items to scratch off my "to do" list before we meet in New Orleans. I look forward to seeing many of you there, where I will ceremonially pass the gavel and the files (and a few of the items on my "to do" list) to my eminently qualified successor and dear colleague Diane Parr Walker, who know will pick up the charge without skipping a beat.

 Correction

The MLA Newsletter would like to correct an error in the lead news article in issue 106 (September-October 1996). J.W. Pepper is MLA's 6th Corporate Patron and Chadwyck-Healey is MLA's 7th Corporate Patron. Inadvertently omitted from our list of Corporate Patrons was the recently welcomed firm of PGM Recordings, the actual 5th such member. (Please refer to the news item on p. 5 in issue no. 105 (May-June 1996) of the MLA Newsletter.) We apologize for any confusion this may have caused. — Ed.
New Orleans Program

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nary session, "Musical Gumbo: Your Guide to Louisiana Music." The session, moderated by Laura Dankner, has been designed to give us a taste of the incredible variety of music that awaits us in New Orleans. We open with a work composed specially for our meeting, Grand Entrance of the Music Librarians into New Orleans: for Brass and Percussion by New Orleans composer Stephen Dankner. Bruce Raeburn of the Hogan Jazz Archive (Tulane University) will speak about the "Ethnic Diversity in New Orleans Jazz." His presentation includes some rare video footage you won't want to miss. In "Crescent City Classics," Mary Sue Morrow (Loyola University) will cover the city's heritage of classical music. Kevin Fontenot (Tulane University) offers "Peeping Through the Keyhole Watching Jole Blon: A Brief History of Cajun Music," while Mark McKnight (University of North Texas) gets down and dirty with "From Fats to Funk: New Orleans R & B."

This year the Education Committee initiates a new program with Friday morning's Poster Session. During this session individuals will present research findings and innovative programs on four-by-six poster boards located near the registration area. The "Ask MLA" session is also scheduled on Friday in the afternoon. Allie Goudy (Western Illinois University) will moderate a discussion of "Professional Concerns of Music Librarians." Panelists include Dorothy Bogner (University of Connecticut), Beth Christensen (St. Olaf College), Valerie Elliott (Indiana Public Library), Ralph Papakhian (Indiana University), and Laura Snyder (Eastman School of Music).

Saturday morning's plenary session takes a look at our professional future. "Something there is that doesn't love a wall: Networks, Libraries, and the 21st Century" draws together four speakers highly qualified to offer their visions for the library in the next century. Speakers include Garrett Bowles (University of California-San Diego), Peter S. Graham (Rutgers University), and Clifford Lynch (University of California); Sherry Vellucci (St. John's University) will provide an introduction and response to these papers. Topics will include intellectual preservation in the electronic environment, the digital library, and the impact of networked information in the library workplace. Come and learn about the "bleeding edge" in library technology.

Other guests include Alfred Lemmon of the Historic New Orleans Collections who will speak about "Jelly Roll and the Jailhouse: The Historic New Orleans Collection in its New Facility" at the Music Library Facilities Subcommittee open meeting, and Lester Sullivan (Xavier University) who will address the topic of "Black Classical Music in New Orleans" at the Black Music Collections Round Table. Presentations and discussions at the various committee, subcommittee and round table sessions promise to be both stimulating and informative. Please join us!

Mardi Gras, Gumbo and Jazz

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of the institution, the reception takes place in a beautifully restored building in the center of the French Quarter, a short walk from the hotel and surrounded by the historic district's famous charms and restaurants.

A banquet on Friday night will feature those things New Orleans is most famous for, its marvelous and unique food and music. And as a special treat, on Saturday evening a Mardi Gras parade is scheduled to pass in front of the hotel. Join the Krewe in the hotel later that evening for our post-parade, low-keyed, "Last Waltz" gathering, a chance to relax, have those final conversations, and savor one last taste of this special meeting in a special town.

All this will take place in the Big Easy's usually mild winter climate, and shopping opportunities abound. The French Quarter features art galleries, antique shops, boutiques, antiquarian book stores, and countless small shops. Upscale malls are nearby, and The Riverwalk development is a short walk from the hotel and offers a variety of national and local stores and restaurants.

Need more to do? There will be concerts by the Louisiana Philharmonic Orchestra and university ensembles, dozens of local tour possibilities, steamboat cruises on the river, a world-class aquarium and zoo, and night spots and coffee houses galore. And if this isn't enough, you can check MLA's home page —

http://www.staff.uiuc.edu/~troutman/no.html

or rely on local information awaiting you at the hotel.

Enough said? Then come to New Orleans and laissez les bon temps rouler!
As music librarians, we share many of the same concerns as our non-music colleagues. As music librarians, we also encounter a host of issues that are more particular to our area of specialty. In dealing with music-related matters, we often have more in common with our music library peers hundreds or thousands of miles away than we do with members of our own institutions. With this in mind, Karl Van Ausdal (Appalachian State) wondered if it would be reasonable to have his paraprofessional music library staff subscribe to MLA-L while he was away on a two-month research trip. That way, his staff members would have a place to go for help with challenging queries. Responses were uniformly supportive of the idea and reinforced the concept of MLA-L as a lifeline that overcomes the geographical and professional isolation we sometimes feel. The need for this lifeline was further underscored by other topics discussed during September and October, including: style manuals for music, compact discs, headphones, recordings of local music performances, and the future of music librarianship.

Conventional style manuals do not cover all of the contingencies that arise in scholarly writing about music (e.g., spelling out accents vs. using symbols). Holly Borne (Butler University) posed the question: What style guides are schools of music requiring their students to follow? The typical answer described a strategy of using one of the standard guidebooks — e.g., the Turabian, Modern Language Association, or Chicago style manual — and supplementing it with a music-specific guide, such as D. Kern Holoman’s Writing About Music or E. Eugene Helm’s Words & Music. A number of respondents mentioned Demar Irvine’s Writing About Music, but most felt that this work has become too dated to be practical. Paul Schlothauer noted that many scholarly disciplines have published official style manuals, and he hoped that the Music Library Association or the American Musicological Association would consider creating one for music.

Rachel Vukas (Washburn University) asked librarians to identify the compact disc vendors they were most satisfied with. Three firms topped the list: Audio Buff (Athens, Ohio), Music Library Service Co. (Durham, NC), and Gary Thal Music (New York, NY). CD One Stop (Bethel, CT) and Allegro (Portland, OR) were also recommended.

Another CD-related question came from Ron Bukoff (Centenary College), whose compact disc collection had outgrown its space. Ron wanted to find suitable storage cabinets and sought advice from MLA-L colleagues. A number of commercial units were suggested, including both cabinet and shelf designs. The two most popular choices were a unit manufactured by Corry and another built by Russ Basset. Both are drawer-type cabinets. Less conventional approaches utilized microfiche and card catalog cabinets, auto parts bin boxes, and computer paper box tops.

At the request of Marty Jenkins (Wright State), MLA-Lers also compared notes on methods for storing stereo headphones. Various storage practices included sliding the headsets over a long wooden rod, hanging them from individual hooks on a wall-mounted board, and storing them in plastic bags. Some librarians wrap the cords, others let them dangle. For those in the former camp, twist-ties were suggested. An alternative proposal to all of the above was to leave the headsets plugged in at the listening stations.

An additional question from Marty Jenkins had to do with finding a practical solution to an aesthetic concern — namely, locating economical sources of music-related posters and artwork with which to brighten up the library. Some of the many ideas included: promotional posters from local performing arts organizations, art museums, classical recording labels, and local tourism agencies; borrowable art from the university art department or university-affiliated museums; student artwork; book jackets; and sheet music covers.

Academic music libraries frequently become the repositories for locally made recordings of faculty recitals, degree recitals, student ensemble concerts, and other “official” on-campus musical events. A questionnaire posted on MLA-L by Joan Falconer (University of Iowa) helped shed light on how libraries are providing access to these recordings. Among the 26 responding libraries, about half create bibliographic records in their OPACs. The level of cataloging varies from complete to very minimal. Libraries that do not provide access through their OPACs are split between maintaining a separate database (or card catalog) or simply shelving the tapes chronologically and retrieving them by date. In the latter case, printed programs from the events are sometimes retained as finding aids. Six of the libraries circulate the recordings to faculty, three to anyone.

Current issues broadly affecting music librarianship were discussed. Ralph Papakhian (Indiana University) brought up the question of whether there would even be a profession known as music librarianship in another generation. Ralph cited examples of events that did not bode well for the future: the closings of several university programs in librarianship...
E-Mail Digest

continued from the previous page (including specialization in music librarianship) and the notion in some circles that digital libraries are on the verge of rendering traditional library collections superfluous. As Ralph put it, "Once the arifacts of the library are demeaned, it's an easy step to demean and/or belittle the profession." Public library colleagues pointed out a disturbing trend in several cities — including San Francisco and Denver — where large central libraries, formerly staffed by subject specialists, are now being administered like branch libraries, in which everyone is expected to be a generalist. We heard from three public library music specialists — based in Phoenix, Providence, and Christchurch, respectively — who have been reassigned to general reference duties. All three had serious misgivings about the effect of "generalization" on the quality of public service.

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Comments regarding the new Music Index on CD-ROM and the International Index to Music Periodicals continued to trickle in. Bob Acker (DePaul) preferred the years of coverage of Music Index, but was dissatisfied with several of its quirks, including idiosyncratic spelling (e.g., "Haendel" instead of "Handel") and cross references that are less than obvious or lacking altogether. The fact that long subject headings are not entirely visible until they have been selected is another shortcoming. Ned Quist (Peabody) observed that, although the price of IMP is higher, the price of MI increases substantially if you want to network it. Charles Reynolds (University of Michigan) had good news for those of us who will be attending the 1997 MLA Annual Meeting. The Online Reference Services Subcommittee is planning an informational session devoted to MI, IMP, and RILM. The session, scheduled for 30 January 1997, will consist of a demonstration/review of each product, test searches, and discussion. The Subcommittee is hoping also to have vendor representatives on hand. See you in New Orleans!

Garland Press. Previous monographic studies of the repertoire have been done, but few modern publications of the music exist. During the summer of 1994, Kroeger approached the publishers, who responded with great enthusiasm for the project. Dr. Kroeger discussed the series' organization as well as particular aspects of each volume.

The final presentation of the morning, "Nets to you — creating a library homepage," was given by Gary Mayhood (New Mexico State University). Mayhood drew on his personal experiences developing the homepage at NMSU, and shared a wealth of handouts with the audience. Internet access allowed the group to view several music library homepages.

Lunch in a private dining room of USU's Taggart Student Union Building included a program of several lovely selections by the USU Chamber Singers, conducted by Dr. Will Kesling, and was followed by guided tour of the music facilities on campus.

Rested, entertained, fed and exercised, chapter members returned to the Science and Technology library ready for the first afternoon presentation, "User self-sufficiency and the music library — Do we need it, want it, or have it?" by Bob Follet (Arizona State University). Citing the struggles of his own committee experience at ASU to arrive at a definition of this concept, Bob offered the following description of self-sufficiency: "If patrons want to do it [library research, etc.] themselves and can do it themselves, then the library must enable them to do it themselves." He described different types of patrons and points to consider in determining their self-sufficiency levels. Pointing out that the enabling factor is often the weakest, Bob discussed various organizational and system-based aspects and procedures that help librarians but may confuse rather than help patrons. He indicated that libraries need to be more user-friendly if patrons are to find them inviting and desire greater self-sufficiency.

Presenting the final paper of continued on page six
Chapter Reports

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the day, Suzanne Moulton-Gertig (University of Denver) discussed "The Berlin Hochschule composers during the twilight years of the Weimar Republic." After a brief history of the Hochschule, Suzanne reported the enormous effect of political developments and Nazi criticism on the school and its faculty, how appointments were made, and the political overtones attached to them. Highlighting the careers of many of the composers of this time, such as Hindemith, Koch, and Kahn, Suzanne discussed their importance to the whole compositional movement during this period of uncertainty in the history of the Hochschule.

Late afternoon walking tours of the recently renovated Ellen Eccles Theater, home of the Utah Festival Opera Company, and the Logan Tabernacle of the Church of Jesus Christ of Latter-day Saints in downtown Logan, were of great interest to chapter members in spite of the persistent rain showers.

Zanavoo Lodge in beautiful Logan Canyon provided an "old west" setting for the MPMLA banquet, with "swingin'" entertainment provided by the lively USU Jazz Choir, conducted by Derek Furch.

The final three papers of the conference followed a tasty continental breakfast in the Logan City Building Saturday morning. Laurie Sampsel (University of Colorado, Boulder) presented "Bio-bibliography methodology: lessons learned from Cyril Scott." Ms. Sampsel reported some of the obstacles she encountered compiling entries for her upcoming bio-bibliography on the English composer. Scott's autobiographies was a frustrating resource because it omitted many personal details, and his wife wished to reserve her cooperation for a full-scale biography of her late husband. Ms. Sampsel traveled to London to review source materials in the British Library, the British Music Information Center, The Royal College Library, the Royal Academy Library, and the National Sound Archive. Frustrations persisted in England in the form of extraordinary security measures, multiple passes, repeated confirmations of her plans, and slow delivery of requested materials. Among her more rewarding sources were the Northwestern University Card Index (a Works Progress Administration project) and a Library of Congress card index of sources published 1901-1942.

Charles King (University of Arizona), discussed "The Koussevitzky Foundation Commissioning Program." The Russian-born Sergey Koussevitzky, conductor and promoter of 20th-century music, came to America in 1924 and devoted himself to supporting modern music (American composers Copland, Harris, Piston, Hanson, Schuman, and Bernstein enjoyed his help). Koussevitzky had married a wealthy woman in Russia before the revolution; after her death, he established the Koussevitzky Music Foundation in 1950, a permanent endowment in support of the development of musical talent through the commissioning of new compositions. Grants for symphonic works now range from $20,000 to $30,000; for chamber music, from $12,500 to $17,500. Each commission must be co-sponsored by a recognized performing group which agrees to perform the premiere. These works become part of the Library of Congress' permanent collection. Has the Foundation fulfilled Koussevitzky's mission? More than 260 works have been commissioned since 1950; only 6 projects were never fulfilled. Several foundation grant winners have eventually won the Pulitzer prize for music. Roughly 1/3 of Foundation compositions have been published and recorded; another 1/3 are neither published nor recorded.

Carolyn Dow, an awarded skater herself, "iced" the conference with her paper, "But Dick Button said...or, Name That Tune! Skating Music Revisited." She noted the rising interest among public library patrons in identifying the music to which competitive skaters perform. With video clips of televised competitions, Ms. Dow demonstrated that the musical excerpts skaters choose, whether from classical or popular repertoire, may be exciting or romantic, but could nearly always enjoy more subtle editing. Worse, in naming these selections, the titles provided by skaters, coaches, or sport commentators make "Songs. Selections" seem like the essence of specificity by comparison. But at the skating rink, as in the motion picture theater, the purely musical aspects of the spectacle may go largely unnoticed when the action overshadows the soundtrack; neither a four-minute Rachmaninoff piano concerto nor a Bach-Beethoven-Beatles medley will raise so much as an eyebrow.

Many chapter members managed a quick tour of the Logan Public Library in the west wing of the City Building before hurrying under their umbrellas (yes, the rain was still falling; that's why Cache Valley is so green) to Rothwell's Restaurant for a delicious lunch and lively business meeting, which concluded with the "passing of the gavel" by Chapter Chair Susan Hitchens to the new Chair, Gary Mayhood. Another memorable MPMLA conference closed with a flurry of fond farewells. Mountain-Plains will remember with warmth their rainy rendezvous in the mountains of Utah!

New England

Charlotte A. Kolczynski,
Boston Public Library

The New England Music Library Association held its fall meeting at Smith College, Northampton, Massachusetts, on 11 October 1996.

About fifty people gathered to hear local players and musical personalities, to dance some Flamenco and contradances, to enjoy songs by a late Smith College composer, and to learn about the Vatican Library and some of its treasures.

After a welcome from Ruth A. Solie, chair of Smith's Music Department, the opening panel discussion continued on the next page.
Chapter Reports

continued from the previous page took as its theme "Music in the Pioneer Valley Today." Moderated by Faith Kaufman (Forbes Library), four of the Pioneer Valley music scene's leading figures described what they do to make the area one with a rich musical tapestry. Tom Reney, for thirteen years the jazz programmer for WFCR and host of a jazz show on the station, described his background and what lead him into this work and what keeps him interested (and interesting). Margaret Irwin-Brandon, leader of the early music ensemble. The Acadia Players, can rely on local musicians to perform in a subscription series which repeats over the course of a weekend with performances in Amherst (Friday), Springfield (Saturday) and Northampton (Sunday).

Jordi Herold, a concert promoter throughout the Northeast but based at the Iron Horse nightclub, described how he came into this business and how he keeps the Iron Horse a popular concert venue. Far from just becoming a rock bar, the Iron Horse attracts a wide variety of acts, including blues and jazz. David Kaynor wrapped up the first morning session with a rousing demonstration of contradance culture (both the musician's and the audience's). David brought his fiddle with him and, by the end of his talk, had a roomful of dancing music librarians.

In "Cante y Compás: the Music Behind Flamenco Dance," Clara Mora (Five College Dance Department), presented a lecture-demonstration on Flamenco as a Spanish/Gypsy musical practice. She carefully delineated between flamenco and the various folk musical practices which are sometimes mistaken for authentic Flamenco singing and performance. Mora spoke from the viewpoint of anthropologist and dancer. Old films and videos documented her observations and descriptions of various singing and dancing practices. To conclude, she taught a group of fearless NEMLA volunteers in the basics of gesture, and dance steps of Flamenco, while the timid clapped the rhythmic patterns from the audience.

A good time was had by all who attended the elegant luncheon at the Green Street Café. The lunch hour allowed time for stimulating meetings of the various NEMLA committees.

The Vatican library, while small in volume count (ca. 1.1 million volumes) in comparison with other similar research institutions, is formidable in the quality and uniqueness of its research materials. In the afternoon session, Joachim Stieber (Smith College) presented a short history of the Vatican library with emphasis on the acquisition of various collections and the organization of the library. The Vatican Library dates from the mid-fifteenth century and became more organized when Sixtus V (r. 1585-90) established the post of Cardinal Librarian. The collection grew with the acquisition of the libraries of some of the Popes and collections of various noble families, such as the Chigis and Barberonis. In 1920 the Vatican Library adopted the Library of Congress system because of its subject analysis, although the collections of the library are still considered as separate entities within the library with retention of the various numbering systems within each collection. Professor Stieber noted the library's gradual professional and bureaucratization throughout the centuries. Richard Sherr (Smith College) spoke on the typical sources of the Vatican Library, in particular the materials that make up the collection of the Sistine Chapel Choir. Its performing materials were, in general, in the large manuscript "choirbook format," slide examples of chant manuscripts (on parchment), polyphony (on paper), and archival pay records were shown. Sherr pointed out the deterioration of the materials and the sometimes humorous scribal annotations and changes made on the materials. The Sistine Chapel collection also contains archival records of the transactions, correspondence and various other records of the chapel organization. Sherr pointed out the "paper trail" left by the Pope's attempted ouster of various singers (most notably Palestrina) from the Chapel. This particular incident is discussed at much greater length in Sherr's article in Early Music 22 (1994), "Competence and incompetence in the papal choir in the age of Palestrina."

John Duke (1899-1984), a long time music faculty member at Smith College, was remembered in the recollections of Donald Wheelock (Smith College), Duke's musical executor, and Margery Sly, Smith College archivist. Professor Wheelock recalled his many personal conversations about issues in musical composition with his colleague, and Ms. Sly described the Duke collection as being made up of scores, manuscript notebooks, correspondence and scrapbooks. She read selections from his correspondence in which Duke expresses his attitudes towards Smith College, musical composition and his own attitudes towards music. A finding aid to this collection is available from the Smith College Archivist.

Smith College faculty members Karen Smith Emerson, soprano, and Constance LaSalle, piano, then performed songs on poetry by Dorothy Duke, Mark Van Doren, Sara Teasdale, e.e. cummings, Adelaide Crapsey and Elinor Wylie, which spanned Duke's long and prolific career. After the performance, a reception was enjoyed. (Special thanks are due to James Farrington, who contributed information on the opening session.)
Mentoring Program Continues at New Orleans Annual Meeting

The MLA Mentoring Program organized by the Placement Officer will take place again this year at the Annual Meeting in New Orleans, 29 January - 2 February 1996. The program offers an informal means of welcoming and orienting newer MLA members to their first national meeting by pairing them with an experienced MLA member. The program is voluntary on the part of both new and experienced meeting attendees, who sign up in advance of the meeting with the Placement Officer.

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

It is hoped that both new attendees and their mentors can attend the First-Time Attendees Reception held on Wednesday evening 29 January 1997 from 7-8 p.m. After that, the nature and amount of contact depends on the desires and availability of the participants. Some ways a mentor might assist a new member are: by being a friendly and supportive contact shortly before, throughout, and perhaps after the meeting; by answering questions about the structure of MLA, the functions of the conference, and how those functions are carried out in various forums; by attending some of the sessions together (a plenary session, a committee meeting, and/or a business meeting); by visiting the exhibits together at some point, establishing contact with vendors and exhibitors; by attending a social event together (such as a reception, concert, or meal).

If participation in this program appeals to you, please send the form included in the New Orleans registration mailing directly to the Placement Officer no later than 19 January 1997. If you have suggestions or questions about the MLA Mentoring Program please contact the Placement Officer:

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Fundraising Activities Report
Good Opportunities

Linda Solow Blotner, Chair,
Development Committee, with
Bonita Boettcher, Executive Secretary

In the last issue of this Newsletter good news about our Corporate Program was reported by Joseph Boonin. This program is growing and each year we are attracting additional Corporate Patrons and Members.

We are pleased to report here about donations from individual members. During the first quarter of fiscal 1997 MLA received contributions from 67 individuals totalling $3,495. These contributions were made to the operating budget and to our Ducks, Epstein, Freeman, Gerboth, and General Endowments. This was especially fortunate for MLA because the donations fell within the one-year period of Dena and Morton Epstein's latest matching grant whereby all donations to MLA named funds (to a total of $5,000) will be matched by the Epsteins. This matching opportunity will be available until one week after the 1997 annual meeting. Special thanks go to all of you who generously added contributions to your dues payments, an easy way to help MLA.

A variety of donor opportunities exist, of course:

- Each of our named funds is used to support an annual award; additional contributions are always welcome. Please specify, Ducks, Epstein, Freeman, or Gerboth Fund.
- Donations to the General Endowment are equally welcome, for MLA's future security rests on this fund. Send all donations to the MLA Business Office, Box 487, Canton, MA 02021.
- You already have received information about the Silent Auction which will take place at our annual meeting in New Orleans this winter. Either by donating or by bidding, be sure to take part in this highly enjoyable and worthwhile event.
- This year in New Orleans you will see the debut of The MLA Shop. A specially designed MLA New Orleans t-shirt will be offered. Be sure not to miss this one-of-a-kind collector's item!

Organ Crawl Schedule

Harry Eskew, Local Arrangements Committee, Organ Crawl Coordinator

The Organ Crawl in connection with our MLA meeting in New Orleans will be on Wednesday, 29 January 1997, from 2:00 to 5:00 in the afternoon (not from 1-5 as printed on the registration form). Incidentally, a great extra for those who go on the Organ Crawl will be a tour up and down one of New Orleans' most charming roadways, Saint Charles Avenue. Our tour bus can hold up to 25, so come and join us!
Profile: Susan Hitchens, Convention Manager

by Michael Rogan, MLA Newsletter Editor

S
usan Hitchens is MLA’s Convention Manager — a job that is as rewarding as it is demanding, as she is finding out. Between trying to settle into a new life in a new place (having recently moved to Cincinnati to be with her husband,) and keep on top of MLA’s busy convention planning schedule, Susan is busy enough for right now, she says.

Making sure than MLA’s annual meetings can run smoothly is an important goal for Susan, who has been an MLA member since 1977 — even though her first professional job wasn’t full time and wasn’t specifically a music library position. (She was the A/V librarian at Kanawha County Public Library in Charleston, West Virginia, with lots of general responsibilities as well as overseeing the LP, video, and film collections.) Since she started attending national conferences in 1982, Susan has recognized that her contact with other music librarians in similar situations, the exchange of ideas with colleagues, the availability of new information in the profession — have all provided her with a tremendous amount of support, both personally and professionally. So while she acknowledges that her job as Convention Manager, facilitating the goals and needs for each conference and its Program and Local Arrangements Committee planners, is beneficial to the operation of our Association, Susan knows that her hard work affects the individual experience of each member and exhibitor at the meeting — and she wants them all to have a successful conference.

Susan developed her insight into the convention planning process when, while she was Music Librarian at the University of Kansas, Kansas City hosted the MLA Annual Meeting in 1994. Although it was a small group — only 5 local music librarians to host almost 500 visitors! — it was “terrific committee, pulling it all together was a lot of fun and exciting,” Susan says. “All tasks were readily assigned, and we all worked very well. So when I was approached in Atlanta about the position of Assistant Convention Manager, I thought seriously about it — because it could be even more exciting to be involved in running a conference from an Association Office.”

Although Susan does not have a library appointment in Cincinnati at the present time, she is not looking to rush into another job. “Right now I can devote all the time I need to MLA, which is providing me with my ties to the profession. This is a time consuming job and I realize it would take a very understanding institution that could or would support having the MLA Convention Manager on its staff,” she admits. “Although I have to say that the Dean at the University of Kansas was just that supportive — he liked the visibility!” Still, Susan’s job as Music Librarian was demanding. The University of Kansas Music Library was in a branch in the Music Department, in an aging facility with little-to-no room for growth. “Being in a field that is often not the main focus of a University system, I became aware that I had to present my patrons’ needs in a way that would demonstrate why it would be important to support these areas to the whole. I needed to fit into the overall goals and objectives of the library system, with an awareness of the big picture, to be successful for the Music Department. There were very limited resources for being within a large research institution, but we had a very strong collection of materials for being less than 100 years old!”

Prior to the University of Kansas, Susan was Assistant Music Librarian (under Bela Foltin) and then Music Librarian at the University of Georgia. “As Assistant for two years, I mostly cataloged; as Music Librarian for two years, I was mostly responsible for public service. This certainly made me flexible, and able to understand the different needs of different clientele, and how my work effected them.”

If Susan’s career has brought her to any philosophy, it would have to be “being aware of your clientele’s needs and fitting them to the larger goals of the situation.” Not just the Music Library Association, but every member who travels to an annual meeting, will benefit because Susan Hitchens is our Convention Manager.

Volunteers Needed!

This year’s annual meeting will see the debut of The MLA Shop where all of MLA’s fundraising activities — MLA publications, our new t-shirts, the ever-popular Silent Auction, and continuing fund donations — will be combined in one setting. Volunteers are needed during all exhibit hours to staff The Shop. Notify Linda Solow Blotner if you are available to assist. Please specify the days and hours you can serve. This is an exciting new venture for MLA and your time will be greatly appreciated.

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M L A  Newsletter • No. 107
“Ask MLA” Tackles Professional Concerns

H. Stephen Wright,
Northern Illinois University,
MLA Education Committee

The MLA Education Committee will be presenting another exciting “Ask MLA” session at the 1997 annual conference in New Orleans: “Professional Concerns of Music Librarians.” This program will be an open-ended, freewheeling discussion of the many problems and issues associated with building and maintaining our status as professionals in the library world.

As with the previous programs in the “Ask MLA” series, there is no specific agenda; the direction of the discussion is entirely up to you. Some of the possible concerns which could be addressed in this session include workload issues (job descriptions and assignments); contracts (full-year versus nine-month and other partial year contracts); salary inequities and salary compression; criteria for evaluations; benefits; faculty status for academic music librarians; the professional image of music librarians; support for professional travel; sabbatical leaves and other research support; support (and credit) for performance activities; promotion and job advancement; job security; tenure issues; and the “publish or perish” syndrome.

All music librarians, regardless of their work environment or job status, face at least some of these issues regularly. The Self-Study summary included with the draft of “Plan 2001” refers to some of these matters, such as increased workloads and less time and support for professional and scholarly activities. Professional concerns are a frequent discussion topic on MLA-L as well. This “Ask MLA” session will give you the opportunity to raise questions on any professional issue and obtain advice and support from our panelists and other colleagues.

The Education Committee has carefully assembled a panel representing a cross-section of professional situations and library environments. Allie Goudy (Western Illinois University) will moderate the session; the panel includes Dorothy Bogner (University of Connecticut), Beth Christensen (St. Olaf College), Valerie Elliott (Indianapolis Public Library), Ralph Papakhian (Indiana University), and Laura Snyder (Eastman School of Music).

“Ask MLA: Professional Concerns of Music Librarians” will be held on Friday, January 31, 1997 from 3:00 to 4:30 p.m. Please bring your most vexing professional problems for our panel, and expect an exciting and stimulating discussion. See you there!

New Members

The Music Library Association welcomes the following new members:

Andrew Appel, Germantown, NY
Stephen P. Bero, Palatine, IL
Scott W. Boren, Silver Spring, MD
Richard Boursy, New Haven, CT
Caroline Dees, Backhannon, WV
Paul Dinsmoor, Hyattsville, MD
Greg Engstrom, Redondo Beach, CA
Guy Frost, Tallahassee, FL
Harmonic Park Press, Warren, MI
Deborah Herman-Morgan, West Hartford, CT
Jenny Jackson, Charleston, IL
Marta Melville, West Palm Beach, FL
Oxford Journals, Blackwood, NJ
Beth Royall, Austin, TX
Southern Baptist Theological Seminary Library, Louisville, KY
Richard J. Steinbacher, Philadelphia, PA
Harold M. Stern, Wantagh, NY
Univ. Koblenz-Landau, Bibliothek Abt Landau, Landau, Germany
Sara Velez, New York, NY
Jesse Waldman, Boston, MA
Carol A. Wallace, Kansas City, MO

Schirmer Books Joins MLA As Corporate Member

Joseph M. Boonin, The New York Public Library for the Performing Arts

Schirmer Books, publishers of biographical, instructional, reference, and general trade books in the fields of music, theater, and the performing arts, has joined the Music Library Association as its newest Corporate Member. Since 1900, Schirmer Books has represented the highest standards in music scholarship, providing authoritative, opinionated analysis of classical, avant-garde, jazz, and popular musical forms.

The traditional strengths of the Schirmer Books list have been the history and criticism of twentieth century art music, musicology, textbooks for students majoring in music, and music references. In these areas the imprint has long been a major player in the peerless author and editor, Nicolas Slonimsky. Schirmer Books has recently begun to expand its list in the fields of popular and world music.


With a strong academic and reference tradition and a commitment to publishing on new and emerging music, Schirmer Books strives to publish intelligent, engaging, and substantive works across musical genres and perspectives. MLA is pleased to welcome them as a Corporate Member.
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 108 is 21 February 1997; those received after that date will be considered for issue 109. Please follow the citation style employed below.

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BOOKS

Alan Green (Ohio State University).

George N. Heller (The University of Kansas).


Susan H. Hitchens (MLA Convention Manager).

ARTICLES

Georgina Binns (Monash University, Melbourne, Australia), compiler.

Beth Bloom (Seton Hall University).

George N. Heller (The University of Kansas).


SCORES


PERFORMANCES OF COMPOSITIONS

Leonard Lehman (Long Island Composers Alliance).

Echo, for two voices and piano, text by Christina Rossetti. Helene Williams, soprano; Ronald Edwards, tenor; the composer, piano. 2 July 1996, at Long Island Composers Alliance's first European concert, Kleine Szene, Sächsische Staatsoper, Dresden, Germany.

Expatriate, by Marc Blitzstein (music completed by Leonard Lehman), for voice and piano; text by Blitzstein). Leonard Lehman, voice and piano. 111996, at Salle Nadia Boulanger, Conservatoire Americain, Fontainebleau, France.

The Family Man. Ronald Edwards, tenor; the composer, piano. 2 July 1996, at Kleine Szene, Sächsische Staatsoper, Dresden, Germany. [One-man opera after the story by Mikhail Sholokhov; in new German translation by Peter Zacher. Mitschaba und seine Kinder.]

A Harvard Hero for Our Time, for voice and piano, text by the composer. Performed by the composer. 6 June 1996, Sanders Theatre, Harvard University.

Sonnetina #8: On Corliss Lamont. for voice and piano; text is a sonnet by William Kunstler. Janis Sabatino Hills, soprano; Leonard Lehman, piano. 7 October 1996, at a concert of the Long Island Composers Alliance at Adelphi University, Garden City, NY.

Suppose A Wedding. Ronald Edwards, Benjamin Sperman, Lenora Eve, Janis Sabatino Hills, Joel Ackerman, the composer, piano. 2 September 1996, concertante, at International Jewish Arts Festival of Long Island, Suffolk Y, Commack, N.Y.

War Song, by Marc Blitzstein (music completed by Leonard Lehman), for voice and piano; text by Dorothy Parker. Helene Williams, soprano; Leonard Lehman, piano. 11 July 1996, at Salle Nadia Boulanger, Conservatoire Americain, Fontainebleau, France.
Calendar

28-29 January 1997

29 January - 1 February 1997
Music Library Association 66th Annual Meeting, New Orleans, LA

21 February 1997
Copy due for issue no. 108 to MLA Newsletter Editor

5-9 March 1997
Sonneck Society for American Music, 23rd National Conference, Seattle, WA

16-20 April 1997
First International Congress of Women In World Music, Wellesley College, Wellesley, MA

Transitions

Ronald N. Bukoff, appointed as interim Music Library Director, Centenary College of Louisiana.

Marlena Frackowski, hired as Media Librarian, Westminster Choir College of Rider University.

Gene Leonardi, North Carolina Central University's Music Librarian, announced with his wife, Cathy, the birth of their sons Joseph Marc and Robert Warren Leonardi, on October 4th.

Laurie Sampsel, promoted to Head, Music Library, University of Colorado at Boulder.

John Shepard, Head of Special Collections in the Music Division of the Performing Arts Library of the New York Public Library, awarded the 1996 Bertha Franklin Feder Award for Outstanding Service in Librarianship.

Annie Figueroa Thompson, former Head, Music Library, University of Puerto Rico; former professor and director, Graduate School of Library and Information Science, UPR; past President, Puerto Rico Librarians Association; former MLA Board member, has retired from active service. Dr. Thompson and her husband, Donald Thompson (former editor, MLA Index Series), will be moving to Sarasota, FL.