MLA Announces New Board Members in New Orleans

Leslie Bennett, Publicity Officer

The Music Library Association announced the election of three new members-at-large at its recent national meeting in New Orleans, LA. The three new board members are: Deborah Campana (Northwestern University Music Library), Michael Colby (University of California, Davis), and Daniel Zager (Oberlin College.)

Deborah Campana is the Music Public Services Librarian at Northwestern University, a position she has held since 1987. She has also served as the Acting Head of the Music Library (1994-96) and Assistant Dean for Undergraduate Studies in Northwestern’s School of Music (1993-94). She is the Northwestern University Library’s 1996-97 Fellow to the Alice Berline Kaplan Center for the Humanities where she is working on a biography of John Cage and is also a lecturer in the School of Music. She holds the Ph.D. from Northwestern, an M.A. in Library Science from the University of Chicago, and a B.M. in Music Theory from Ohio University.

As editor of the MLA Index and Bibliography Series (1990-96), Deborah was also a member of the Publications Committee. She was a presenter and plenary session chair at the MLA national meeting in San Francisco and previously served on the Reference and Public Service Committee’s Subcommittee on Bibliographic Instruction. She has been a member of the RLG Music Program Committee Serials Working Group.

Although her primary research interest is the life and work of John Cage, she has also chaired committees and contributed papers on the function and interface design of electronic resources. Her activities in the performance of music include performing as part of the Friends of the Gamelan; performer and administrator for a new music ensemble, Kapture (1980-86); and founding member of the music producing and advocacy group, New... continued on page five

MLA Welcomes New Corporate Patrons

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


New Editors Named for MLA Publications

Leslie Bennett, Publicity Officer

At its annual conference in New Orleans, the Music Library Association announced the appointment of two new editors for its publications. The new editor for the MLA’s esteemed journal, Notes, is Richard Griscom, Head of the Dwight Anderson Music Library at the University of Louisville, Kentucky. He succeeds Daniel Zager of Oberlin College Conservatory of Music Library. The new MLA Newsletter editor is Linda Hartig, currently Technical Services Librarian at Carroll College in Waukesha, Wisconsin. She will take over the editorship from Michael Rogan of Longy School of Music in Cambridge, MA.

Richard Griscom has served as Head of the Dwight Anderson Music Library at the University of Louisville, Kentucky, since 1988. He has also held positions as Music Cataloger and Recorded Sound Services Librarian (1981-85) and Music Technical Services Librarian (1985-88) at Northwestern University, Evanston, Illinois.

He holds a Master of Music in Musicology, with a minor in percussion, as well as a Master of Library
that every event seemed to happen effortlessly.

This year's Program Committee, chaired by Leslie Troutman, created a wonderfully rich array of sessions. Although restricted to two plenary sessions again this year in order to accommodate as many committee and Roundtable program and business meetings as possible, those all-conference sessions were highlights. We were entertained and informed by the opening plenary on the musical feast that is Louisiana music, then challenged to the future by a provocative session entitled (à la Robert Frost) "Something there is that doesn't love a wall." Thanks to the speakers, and to Laura Dankner and Sherry Vellucci, who moderated the sessions.

Congratulations and tremendous thanks for several educational opportunities at the annual meeting are due Roberta Chodacki and the Education Committee. Under Roberta's direction, the committee co-sponsored with the Music OCLC Users Group a successful pre-conference workshop on Series Authority Work; launched the organization's first Poster Sessions to provide an informal forum for sharing information about innovative projects; and continued the tradition of "Ask MLA" program sessions with a discussion on the professional concerns of music librarians.

The Development Committee was very active and productive at the New Orleans meeting. The new Marketing Subcommittee, chaired by Sarah Dorsey, inaugurated the MLA Shop with commemorative souvenirs in the form of "MLA New Orleans 1997" t-shirts. Those who missed the opportunity to purchase one of these limited-edition custom mementos still want to find the notice elsewhere in this newsletter for one last chance. (See form on page 11.—Ed.) Bonnie Jo continued on page three
forces have been established to carry out the goals and objectives of MLA’s Plan 2001; most began their work during the annual meeting. The Ad Hoc Task Force on Plan 2001 Implementation, which will assist the Board and the President with implementation of the Plan by developing timetables, monitoring progress, communicating with the membership, and maintaining continuity throughout the implementation period, is coordinated by David Farneth; other members are Jane Gottlieb, Leslie Troutman, Dan Zager, and myself. Linda Solow Blotner is chair of the Ad Hoc Administrative Services Committee, which will conduct an intensive review of MLA’s current administrative functions and services. The Ad Hoc MLA Chapter Committee, chaired by Roberta Chodacki, will review the structure, purpose, and vitality of the Association’s chapters. In light of Plan 2001’s initiative “to increase and enhance visibility outside the Music Library Association,” the Ad Hoc Committee on MLA Publicity and Press Releases, chaired by Ruth Henderson, will review MLA’s publicity mechanisms. Sherry Velucci chairs the Library School Liaison Subcommittee under the auspices of the Education Committee; the subcommittee will explore links between MLA and established programs for library education.

The Annual Meeting is always a time of change and rejuvenation, as committee chairs, board members, and officers end their terms, and others begin new responsibilities in the Association. Two search committees successfully concluded their work during the meeting; upon their recommendations, Richard Griscom will become the editor of Notes with the December issue, and Linda Hartig will edit the MLA Newsletter beginning in the fall. Congratulations and best wishes to our new editors. Sincere thanks and appreciation to Suki Sommer, Ruth Henderson, and John Roberts, who constituted the Notes Editor Search Committee, and to Nancy Nuzzo, Beth Christensen, and Wayne Shoaf, as the Newsletter Search Committee. And to Dan Zager and Michael Rogan, the editors of Notes and the MLA Newsletter, respectively, thank you for keeping us well-informed and well-documented for the past five years; we are grateful for the careful attention you have given to these significant publications.

Several changes are taking place in the leadership of others among the organization’s committees. Linda Solow Blotner will step down as chair of the Development Committee as she turns her attention to chairing the Ad Hoc Administrative Services Committee. Roberta Chodacki has completed an enormously productive tenure as chair of the Education Committee; Lois Kuyper-Rushing assumes responsibility for continuing MLA’s educational initiatives. Lynne Jaffe is the new chair of the Membership Committee, which was established as a Standing Committee with the passage of the constitutional amendment ballot in December. Philip Vandermeer joins the 1998 Program Committee, and will chair the Program Committee for the 1999 meeting in Los Angeles.

As Dan Zager prepares to turn over his Notes editorial pen, he joins Deborah Campana and Michael Colby as incoming Members-at-Large on the Board. Dan’s editorial experience will be valuable in his role as assistant parliamentarian, working with Marjorie Hassen to maintain the Administrative Handbook and ensure that Board meetings follow appropriate rules of order. Debbie will assist Mimi Tashiro...
New Editors

continued on page four
continued from page one

Science from Indiana University, Bloomington, Indiana. His undergraduate degree is a Bachelor of Music in music history and literature from the University of Tennessee at Knoxville.

Mr. Griscom has served the Music Library Association most recently as Executive Secretary (1992-96), and in that capacity edited the Membership Handbook and sat on the Finance, Development, Publications, and Membership Committees. His other service to the national organization includes terms as a Member-at-Large on the Board of Directors from 1988-90 and chair of the MARC Formats Subcommittee from 1985-88. In addition, he is the owner (with Ralph Papakhian) of MLA-L, the electronic-mail distribution list for music librarians.


Mr. Griscom teaches Music Bibliography at the University of Louisville, and has served on the NOTIS Music Users Group as their Chair, Vice-chair, and Systems liaison.

Among his activities at the University of Louisville are terms on the University Libraries Faculty Executive Committee, including a term as chair in 1994-95, and current work as webmaster for the U of L School of Music page, which began in 1995.

Linda Hartig has previously held positions as Music Librarian at the University of Wisconsin-Milwaukee's Golda Meir Library from 1986 to 1997 and as Acting Director of the Library at Nashotah House, a seminary of the Episcopal Church in Nashotah, Wisconsin, from 1983-1986.

Her degrees include an M.L.S. from the University of Wisconsin-Milwaukee; the Ph.D. in Musicology from Michigan State University; and an M.A.T. (an interdisciplinary master's degree with primary emphasis on German language, secondary emphasis on music history) and a B.Mus. (in flute performance) from the University of Oregon, Eugene.

Linda has taught music librarianship for the School of Library and Information Science, University of Wisconsin-Milwaukee, as well lecturing in flute at Carroll College in Waukesha, Wisconsin.

She holds memberships in the Wisconsin Library Association, the Wisconsin Association of Academic Librarians, the Midwest Chapter of the Music Library Association, the Music OCLC Users Group, the American Musicological Society, and the National Flute Association.


Ms. Hartig serves on the Automation Subcommittee of MLA, has served as secretary-treasurer of MLA-Midwest and co-chaired the NOTIS Music User's

At a Glance:

New Notes Editor: Richard Griscom
New Newsletter Editor: Linda Hartig

President's Message

continued from page three

as Mimi becomes the Board's committee reports gatherer and liaison to the 1998 Program Committee, and Michael will assist Fiscal Officer Calvin Elliker to prepare and monitor the Association's budget.

While new members join the Board, we bid a fond, but sad, farewell to those who finished their two-year terms with the New Orleans meeting. It was a pleasure and an honor to work with Paula Elliot (Reports Gatherer), Steve Fry (Parliamentarian) and Mark McKnight (Fiscal Officer) during this past year. Their wisdom and humor will be missed.

And to outgoing President, Jane Gottlieb, we offer greatest thanks and appreciation. Jane skillfully guided us through the completion of the planning process that led to the adoption of Plan 2001 and wisely has set in motion the implementation processes that will ensure that the Association advances strongly into the next century. Fortunately, we will continue to benefit from Jane's thoughtfulness, wisdom, and experience as she serves on the Board for the next year as Past President. As incoming President, I am personally grateful to you, Jane, for ensuring a smooth transition and for your continuing counsel.

The New Orleans meeting left me with a real sense of exhilaration. The level of activity, involvement, and commitment evident at the meeting are proof that MLA is a vibrant organization. I look forward to working with you all for the next two years as we proceed to implement the initiatives developed in Plan 2001 and continue the significant work of music librarianship and of the Association. Please let me hear your thoughts, ideas, suggestions, and questions, and tell me how you each want to be involved in the work of the organization.
New Board

continued from page one

Music Chicago (1982-86, including serving as the newsletter editor from 1982-84.)

Michael Colby is the music librarian at the University of California, Davis. He has held positions as music cataloger at the San Francisco Public Library from 1985-1991 (where he served as the head of the department in 1991), and at Bowling Green State University from 1984 to 1985.

He has a Master's degree in music history from San Francisco State University, an M.L.I.S. from the University of California, Berkeley, and a B.Mus. (cum laude) from the University of Portland.

Mr. Colby has been active in various task forces and nominating committees within the Music Library Association, among which are the chairmanship of the Music Thesaurus Project Task Force; the Reference and Public Service Committee's Online Reference Services Subcommittee; the Working Group on Terminology on 20th Century Music (chairing the group from 1993 to the present); and the Bibliographic Control Committee's Subject Access Subcommittee.

He holds membership in the American Musicological Society, the Sonneck Society, Music OCLC Users Group, and the MLA/Northern California Chapter (for which he served in the capacity of Newsletter Editor and Vice-Chair/Chair).

Michael has also published reviews in Library Journal, Notes, and the Kurt Weill Newsletter.

Daniel Zager is Conservatory Librarian and Lecturer in Musicology at the Oberlin College Conservatory of Music, a position he has held since 1987. He was previously Music Librarian and Assistant Professor of Music (Musicology) at Pennsylvania State University from 1983-87.

He holds the Ph.D. and M.A. in musicology from the University of Minnesota and the M.A. in library science and B.Mus. in organ performance from the University of Wisconsin-Madison.

E-Mail Digest

Roger Olson, San Diego Mesa College

Music librarians have taken advantage of MLA-L since its inception to exchange ideas on the management of their respective libraries. The past four months (Oct.-Feb.) were no exception, as librarians compared notes on music journal housing, operating hours, Schwann catalogs, security overlays for CDs, oversized CD box sets, and Dewey classification as applied to music. At the same time, MLA-L continues to be a valuable source of answers to reference questions, and once again there were many of these—including questions about insect music and the last musical selection played on the Titanic.

Where are the music journals housed at colleges and universities with branch music libraries? Brian Cockburn (James Madison University) polled MLA-L readers to answer this question. Of the 24 respondents, 17 hold their journals in the music library, 5 put them in the main library, and 2 keep their current issues in the music library, but send the bound issues to the main library.

Joan Falconer (University of Iowa) was thinking about discarding her library's run of Schwann catalogs, but first asked colleagues what justification there might be for keeping them. While librarians at smaller libraries said they tend to discard all but the more recent issues, there were several other librarians from larger universities who felt strongly that a major research library ought to retain its complete collection of Schwann catalogs. Brian Newhouse (Princeton) and Rob Jordan (University of British Columbia) both stressed that Schwann is an indispensable tool for compilers of discographies. Since the catalogs do take up a lot of space, acquiring them in microfilm was suggested.

Discussion periodically surfaces on MLA-L about the pros and cons of attaching security stick-ons to compact discs. The subject arose again during December, as several librarians considered the merits of a 3M acrylic adhesive overlay device which adheres to the label side of a CD. There were concerns expressed about the chemical effects of the adhesive over the long term, and about what the added mass might do to CD players. Libraries that are actually using the product were quite happy with it. They reported no significant problems. Carolyn Dow (Lincoln City Libraries) and Jean McGarron (Vancouver Public Library) have found that the overlays help protect their compact discs from scratches and dirt.

Another compact disc-related question had to do with those multiple-CD sets that come in LP-size boxes. How are libraries shelving these units? Wright State puts them in open stacks with the LPs, but Marty Jenkins noted that users seeking compact discs do not generally expect to find them in the LP section. He would like to discard the big boxes and shelve the individual jewel cases with the rest of the CD collection, but these sets often have LP-size accompanying notes, which are too large to fit on the CD shelves. Other libraries are handling this situation by: (1) shelving the individual jewel cases together and putting oversize notes in a separate location nearby; (2) keeping the big boxes intact and storing them in a special "oversize CD" section; and (3) putting an empty CD case on the shelf with the rest of the CD collection and affixing a label on the "dummy" directing the user to an alternate location.

Librarians whose collections are classified according to the Dewey system commiserated with each other over some of their mutual concerns. Most of the current problems stem from the major revisions that occurred in the DDC 20th edition. There were many complaints about the resulting effect of these changes on collection browsability, with books on jazz and popular music now shelved in at least three different locations in many libraries. To help remedy this situation, Antony Gordon (British Library) pro-

continued on page six
E-Mail Digest

continued from page five

posed classifying all new materials according to the current schedule and reclassifying the existing pre-Dewey 20 materials as they return from circulation. Excessively long call numbers are another issue, as Julia Marshall (DC Public) observed. Most of the solutions to this problem took the form of local call number modifications. For example, Carolyn Dow (Lincoln City Libraries) described how, instead of using 782.42166092 for a biography of a rock musician, she uses the basic rock music number (781.66) and cuts it to the biographer's name. Her patrons can then find all rock materials shelved together. Suzanne Flandreau (Columbia College Chicago) was critical of Dewey's limited provision for the non-Western musical traditions. Unfortunately, there were no fixes submitted in regard to this.

In response to Mariol Wogaman's (Oregon State) call for music with insect themes, MLA-L subscribers had no trouble coming up with a long list of works. Specific titles ran the gamut from the obvious (Rimsky-Korsakov's "Flight of the Bumblebee") to the lesser-known (Britten's oboe and piano composition "Two Insect Pieces") to the somewhat obscure (Mejering's guitar trio "The Insects Are Coming"). MLA-Lers also cited several sources helpful in identifying music on this and other topics: The Green Book of Songs Classified by Subject by Jeff Green (Professional Desk References, 1989); Subject Guide to Classical Instrumental Music by Jennifer Goodenberger (Scarcecrow Press, 1989); and A Song about the Moon: Reference Sources to Music about Particular Topics, Themes or Ideas, a bibliography compiled and annotated by Stephen Fry — available on the UCLA Music Library Web page at:

http://www.library.ucla.edu/libraries/music/ref/moon.htm

MLA-Lers assisted Dorothy Pearson (Hope College) in identifying sources discussing Bach and numerology. Ruth Tatlow's book Bach and the Riddle of the Number Alphabet (Cambridge University Press, 1991) received several mentions. General suggestions for finding more material on this topic included searching under the subject heading "Bach, Johann Sebastian, 1685-1751—Symbolism" in catalogs that apply LC subject headings, as well as searching under both the terms "numeralology" and "symbolism" in indexes.

The 200th anniversary of Schubert's birth is being celebrated this year. How can we keep tabs on this and other musical milestones as they occur? In response to Terence Horner (University of British Columbia), who asked for help in locating a year-by-year listing of musical event anniversaries, MLA-L readers provided several suggestions. A.S.G. Blackmore's An Index of Composers (Saracen, 1993) includes listings of composers arranged chronologically by both year of birth and year of death. Charles J. Hall's A Chronicle of American Music, 1700-1995 (Schirmer, 1996) focuses on American events and includes a small section covering world cultural highights. Volume 9 of the Grove 5th edition contains an appendix with a year-by-year chronology of composer birth and death dates. Eric Gider and June G. Port's The Dictionary of Composers and their Music (Facts on File, 1978) is arranged chronologically and alphabetically.

Another milestone being observed in 1997 is the 85th anniversary of the Titanic's ill-fated maiden voyage. Prompted by Ian Fairclough (University of Wyoming), MLA-L readers delved into the question of what music the Titanic's band played just before the ship sank. Various sources, based on the recollections of survivors, have proposed three possible answers: the hymn "Nearer My God to Thee," the hymn "Autumn," and the popular waltz by Archibald Joyce, "Sonce d'Automne." Legend would have it that the former of the two hymns was the band's last selection. But could it have been "Autumn" instead? Joan Falconer (University of Iowa) consulted the 1894 Episcopal hymnal, which would have been the edition in use at the time of the Titanic's sinking in 1912. In it she located a hymn entitled "Guide Me, O Thou Great Jehovah" which is based on the tune "Autumn," lending plausibility to the second alternative. Additional research by lan uncovered arguments against a hymn being played. And since "Sonce d'Automne" is known in England simply as "Autumn," the third alternative remained in contention. The discussion was fascinating, but in the end the answer remains one of history's unsolved mysteries.

New Board

continued from page five

Mr. Zager has held many positions in the Music Library Association. He is completing a term as Editor of Notes (1992-1997). He has also served on various MLA committees: the AMS/MILA Joint Committee on RISM, Publications Committee, Resource Sharing and Collection Development (for which he served as chair from 1991-92), and co-chair of the Local Arrangements Committee for the 1989 annual meeting in Cleveland.

He has published articles in Orlandus Lassus and His Time (Yearbook of the Alamire Foundation), Current Musicology, and The Diapason. He has presented papers at the 5th Symposium of the International Musicological Society and at meetings of the Music Library Association, the College Music Symposium, and the German Studies Association.

He is also a member of the American Musicological Society and the Association of Lutheran Church Musicians.
Committee Reports

Administration

Deborah Pierce,
University of Washington, Chair

The Administration Committee welcomes expressions of interest in our projects or in serving on one of our subcommittees at any time. We are especially interested in fulfilling the following vacancies at this time. Feel free to contact me or the subcommittee chairs.

Statistics Subcommittee

The Statistics Subcommittee is undertaking a major census of U.S. and Canadian music libraries. Later this year we hope to send a survey asking questions about collections, acquisitions, facilities, and reference and circulation transactions to several hundred music collections. We then will compile and analyze the data, with the goal of making the data and analysis both accessible and useful to MLA members. We feel this survey will provide significant help for so many music libraries who need some way to compare themselves to other libraries. This project has been in development for several years, and we’re excited that we are very close to beginning the survey.

We currently have two vacancies on the subcommittee, and would be interested in hearing from MLA members interested in joining the subcommittee and participating in this major project. We’re especially interested in hearing from MLA members with the capacity and interest to learn survey techniques and statistical analysis and who are willing to join in this team effort. Formal knowledge of statistical analysis is not required. It would be helpful, however, to have convenient access to e-mail, the WWW, and appropriate software (preferably Excel and Access). Statistics is not dull! We expect to find out all sorts of things about music libraries we now don’t know, or know only informally. This promises to be an exciting project, and is one we’ve found intellectually challenging. If you have the time for this project over the next few years and an interest in and capacity for quantitative reasoning, we’d be glad to hear from you.

Please contact David Lesniaski, Collection Development Librarian, St. Olaf College, Northfield, MN 55057-1097, (507) 646-3597, lesniask@stolaf.edu.

Music Library Facilities Subcommittee

The Music Library Facilities Subcommittee is currently involved in establishing a register of new and recently completed facilities, to assist librarians in sharing ideas and information about facilities planning. This year we will be working toward establishing a database, and possibly a web page, to support this project. We will also continue to develop ideas for subcommittee-sponsored sessions at national MLA meetings. The subcommittee’s charge is “to investigate all aspects of space requirements and equipment peculiar to music libraries.”

To fill a current vacancy on the subcommittee, we are seeking someone with expertise or particular interest in audio and video equipment, computer technology, or the applications of technology in music libraries. Members are normally expected to attend annual meetings of MLA. We would be pleased to hear from individuals interested in serving on the subcommittee.

Please contact Joyce Clinkscales, Music Librarian, Robert W. Woodruff Library, Emory University, Atlanta, GA 30322-2870, (404) 727-1066, libjm01@emory.edu.

Development

Linda Solow Blotner,
University of Hartford, Chair

Not only was the New Orleans conference one of our best according to those in attendance, but it was also continued on page eight

New Corporate Sponsors

Harmonic Park Press, an academic reference book publishing tradition, was begun in 1949 by Florence Kretzschmar when the organization was established as Information Services, Inc. It eventually became Information Coordinators, Inc. In 1986, after Kretzschmar’s retirement, the organization was sold to three corporate board members and became Harmonic Park Press.

The outline of a plan for the Music Index, Harmonic Park Press’s primary reference publication, was initially presented at the December 1948 meeting of the Music Library Association. Orders for a dozen subscriptions and an enthusiastic reception from librarians were sufficient to encourage Kretzschmar to publish the first issue of Music Index in January 1949. Librarians at the Detroit Public Library and members of the Music Library Association contributed to the development of the Music Index Subject Heading List and an international periodical source list. In 1982, MLA awarded Florence Kretzschmar with a Citation and Honorary Membership—the Association’s highest honor.

HPP currently publishes the Music Index in print format and on CD-ROM 1979-1995, containing over 1,700,000 records. Numerous volumes in the Detroit Studies in Music Bibliography and Detroit Monographs in Musicology/Studies in Music are published regularly for the academic library community.

Theodore Front Musical Literature, Inc. was founded in 1961 as Theodore Front Musical Literature, successor to Ernest E. Gottlieb. Started in the back room of Front’s home, the
Committee Reports

continued from page seven

one of the best for the Association. In New Orleans we saw the debut of The MLA Shop which sold over 130 "New Orleans" t-shirts. There are still some left and elsewhere in this issue you will find information on ordering your own souvenir of this meeting. Our 1998 conference in Boston will premiere a new design, so do order the New Orleans edition if you like to collect complete sets.

With special thanks to the generosity of those present, our endowed funds grew by nearly $2,000. This includes donations to the Duckles, Epstein, Freeman, and Gerboth Funds, as well as our General Endowment. All donations to our endowed funds once again were matched by an anonymous donor, adding to these donations an additional $2,000! This year we instituted a Pledge Form for those who preferred to send their donations from home. A form is included in this issue for those who still wish to make a contribution. Note that we are especially trying to build up our two oldest named funds, the Duckles and Gerboth Funds, so that their earnings can contribute more effectively to our awards program.

As Bonnie Jo Dopp reports elsewhere in this issue, the Silent Auction raised over $2,000—more than in any previous year! Unlike contributions to our endowed funds, donations via the Silent Auction are incorporated into the Association's operating budget.

Special thanks go to Sarah Dorsey and the Marketing Subcommittee, Bonnie Jo Dopp and the Silent Auction staff, Leslie Bennett for the Publications Exhibit, and Deborah Herman-Morgan for coordinating the many volunteers who staffed the various Development Committee tables throughout this entire meeting.

---

Education

Lois Kuyper-Rushing,
Louisiana State University, Chair

The Education Committee was involved in three successful programs during the MLA conference held in New Orleans. The first was the Workshop on Series Authority Records co-sponsored by the Music OCLC Users' Group and the Education Committee, held Tuesday afternoon and evening. Forty-three people attended the pre-conference which was led by Phillip De Selle from the Library of Congress and Alice LaSota from the University of Maryland.

The second program was the ever-popular Ask MLA Session hosted by Stephen Wright, entitled "Professional Concerns of Music Librarians". The session was well-attended and filled with lively discussion. Read about the event in Steve's report beginning on p. 18 of this Newsletter.

The Education Committee sponsored a new event at MLA in New Orleans, the Poster Sessions. This was a successful experiment with wonderful offerings by six poster presenters. Many people attended the poster sessions and they enjoyed viewing the posters as well as conversing with the presenters. Read about it on p. 19 of this issue. You can find the application for Poster Session 1998 Next year's 1998 annual meeting in Boston on p. 23.

The Committee was pleased, as always, to welcome guests to each of its business meetings. The committee discussed programming for future annual meetings, pre-conference plans, and ways to improve the committee's programs scheduled for the 1998 conference. Two new members were welcomed to the committee, Julia Marshall of the Washington D.C. Public Library, and Sherry Vellucci of St. John's University Library School.

At the close of the Saturday afternoon meeting, Roberta Chodacki, chair, thanked the committee for its commitment and dedication, and, after having served this committee as chair for three very successful years, turned the gavel over to its new chair, Lois Kuyper-Rushing. The committee thanks her for her guidance, hard work, dedication and support.

---

MUSIC LIBRARY ASSOCIATION

Attached is my tax deductible donation of $____ for (please check one):

_____ Vincent H. Duckles Fund
_____ Kevin A. Freeman Fund
_____ General Endowment Fund

Name ____________________________ Date ____________

Please make checks payable to the MUSIC LIBRARY ASSOCIATION, [Name of Fund] and mail to:

James Cassaro, MLA Treasurer • 550 Warren Road • Ithaca, NY 14850-1853.

The Music Library Association is a non-profit tax-exempt professional organization.

---

Preservation

Brenda Nelson-Strauss,
Chicago Symphony Archives, Chair

During the annual meeting the Preservation Committee held an open session focusing on "Digital Imaging for Preservation and Access." Faye Phillips (Assistant Dean of Libraries for Special Collections, Louisiana State University) was the featured speaker and gave a very insightful overview of the steps necessary for planning digital

continued on the next page
Committee Reports

continued from the previous page

reformatting projects. Emphasis was placed on the various preservation issues related to digital imaging, including the scanner types most suitable for fragile materials, resolution requirements, and long-term storage.

Marlena Frackowski followed with an overview of the digital preservation project at Penn State University Libraries, with a particular emphasis on the digitization of music materials. Excellent handouts were distributed by both speakers to the capacity audience. The session concluded with an overview of current audio preservation activities, technological trends, and other related issues, by Steven Smolian.

The primary topic of old business at the closed business meeting was the Disaster Preparedness Workshop, which had been canceled due to insufficient registration. Several reasons were suggested for the low enrollment, including costs, competition with the Series Authority Workshop, poor publicity, and the belief that disaster preparedness is the responsibility of higher administration rather than the individual. Under new business, the committee explored potential relationships with the Major Orchestra Librarians Association [MOLA] and the Preservation and Reformatting Section of the American Library Association, the latter having expressed an interest in the joint sponsorship of a workshop on "best practices" for the preservation of sound recordings.

Future Lasting Concerns columns were suggested (including the overview of a digitization workshop included in this issue — see page 17). For the 1998 program in Boston, the committee decided to research the feasibility of sponsoring a reformatting workshop to be conducted by the Northeast Document Conservation Center. The workshop would explore and compare several reformatting options including preservation microfilming, preservation photocopying, and digital imaging, in addition to a discussion of mass deacidification. The idea was later presented to the Education Committee, who encouraged further research into costs, sponsorships and possible locations. Several session topics were also suggested for next year's open business, and the committee voted to delay a final decision until later in the year.

Publications

WebSite Subcommittee

This newly formed Subcommittee, under the auspices of the Publications Committee, met for the first time on Friday, 31 January. The members are: Rebecca Littman (chair), Phillip Ponella, Phillip Schreur, Dick Griscom, David Gilbert. Ex-officio members Ralph Papakhian (representing Indiana University, the WebSite's host institution) and Bonna Boettcher (as Executive Secretary) were also present. Because this was the first meeting, it was largely an organizational and get-to-know-one-another gathering. Discussion centered around how to structure the maintenance of the WebSite, recognizing that no one person can possibly be responsible for the entire WebSite.

Our charge from the Board of Directors is as follows:

To develop, maintain, and oversee the Music Library Association’s World Wide Web site. MLA's WebSite serves to promote the Association and the profession of music librarianship; to provide electronic access to Association documents and information resources; and, to provide links to other web resources that are useful to music librarians and to music libraries.

A few points of interest from our discussions:

• Submission Guidelines are being written, they will be available on the WebSite itself.
• Technical support will be available for those without the expertise to create HTML documents, though all content will have to be provided in electronic form.
• A format for the page, in the form of a required header and footer,

New Corporate Sponsors

continued from page seven

business soon moved to a larger location in Beverly Hills, and then eventually out to Van Nuys. From a one-man operation it has grown to employ a sizable staff, yet remains a lively retail outlet, the premiere music store for the serious local, national and international musician.

During the first decades, Front introduced the concept of blanket/approval plans to accommodate the needs of growing libraries. Over the years, the plans have been modified to accommodate the changing climate in the industry and the increasingly sophisticated needs of the Library.

In the 1990’s, Theodore Front Musical Lit. is constantly searching for new solutions to the changing needs of music libraries. Libraries’ search for more efficient use of assets and the availability of processes to facilitate resource sharing led Theodore Front to become the first vendor to design, implement and manage cooperative collection development programs. Monthly and bimonthly announcements of music scores and books respectively, continue to advise the music librarians of newly available materials. Special subject catalogs are presented several times a year and a newly designed web site will be available online by late Spring 1997.

At 36, Theodore Front Musical Literature, Inc., now one of the longest established music specialists to the academic world, continues the search for new services and products to fulfill their clients' new needs. Theodore Front, now 87, still continues some of his old duties on a reduced four-day week schedule.
Committee Reports

continued from page nine

to provide some uniformity and automatic internal linking, is being developed. Those who provide load-ready files will need to include the header/footer in their documents (these will also be available for copy/paste from the Submission Guidelines page on the WebSite).

- All committees, subcommittees, and official functioning bodies of MLA will be eligible for space on the WebSite.

Information that is already on the Clearinghouse that is directly MLA-related, e.g., the Administrative Handbook, the official calendar, the Jobs List, will be moved to the WebSite directories. The Clearinghouse’s original function was to provide a way to distribute documents potentially of interest to music librarians which were not otherwise published or endorsed by MLA. The Clearinghouse will continue in this capacity.

MLA has secured its own domain name, with the assistance of the Indiana University School of Music. For those who would like to try out the URL while it is under development, it is

http://www.musiclibraryassoc.org/

Please feel free to e-mail me, or any member of the committee, with any questions you may have: Rebecca Littman, East Carolina University, at lmlittma@ecuvm.cis.ecu.edu.

Reference and Public Service

Online Reference Services Subcommittee

On the Thursday of the annual meeting in New Orleans, the Online Reference Services Subcommittee of the Reference and Public Service Committee presented a session which attracted more than 150 members. Featured was a survey/evaluation of the three major music periodicals indexes: the International Index of Music Periodicals (IIMP), Music Index, and RILM. ORSS member David Gilbert (Wellesley College) served as moderator. Prior to the session, the three presenters (Charles Reynolds of the University of Michigan, Alan Green of Ohio State University, and Carolyn Dow of Lincoln City Library) agreed on sample searches to perform across the databases that would illustrate content and coverage of each index, as well as software capabilities.

The first presenter, Charles Reynolds, previewed and evaluated a 1997 prototype of the Music Index on CD-ROM. New software features were discussed, as were index coverage and software strengths and limitations. Both controlled vocabulary and free-text searches were performed, highlighting ways to maximize the features of this database.

Alan Green was next with a discussion of RILM on CD-ROM. Alan’s experience with this product was evident as he discussed some of its many components, including the three search interfaces (Novice, Advanced and Expert), and the software’s thesaural structure, which provides automatic cross-referencing in cases where terms have changed. Simple and complex Boolean searches were illustrated as well.

Carolyn Dow was the final presenter, demonstrating Chadwyck-Healey’s new product, IIMP. Sample searches included simple and complex Boolean queries on terms used by the previous presenters, including “orchestration,” “gangsta rap,” and a search for reviews of music notation software.

At the end of the program, vendors were each given five minutes to respond to the presentations, and to take questions from the audience.

Resource Sharing and Collection Development

Bonnie Jo Dopp,
Chair of the Silent Auction,
for the Development Committee

MLA’s fourth annual Silent Auction to benefit our operating budget was its most successful yet! On Wednesday evening, volunteer auctioneers checked in and selected more than 200 donated items: books, scores, recordings, and other gems, some handmade just for this event. Over the next two days, hundred of bids were recorded by conference attendees, with lively “bidding wars” occurring for especially prized items, such as weekend use of a studio apartment in Berkeley (thank you, Beth Rebman, for the Most Valuable Donation!), a book of cat wisdom, and recordings of music by Bach, Beethoven, Chuck Berry and more. On Saturday morning winners collected and paid for their treasures and MLA was richer by $2004. Congratulations! And many thanks to all participants: vendors, libraries, and individuals who donated items, volunteers who saw that everything ran smoothly and, of course, all you generous bidders.

Brad Short,
Washington University, Chair

“Get Real! - Tips from the Trenches”

The Resource Sharing and Collection Development Committee sponsored a series of five brief presentations directed toward offering practical advice for materials selection. More than 50 convention attendees heard from Jim Cassaro (Cornell University), who spoke on collecting media (videos in particular); Paul Cauthen (University of Cincinnati) addressed
Committee Reports

continued from the previous page

sound recording selection; Michael Colby (University of California, Davis) offered hints for periodicals; David Hunter (University of Texas, Austin) talked about collecting books; and Darwin Scott (Brandeis University) provided his perspective on score collecting.

All presenters were posed with the question "How do you go about materials selection when there are so many other competing demands on your time?" Each spoke from their own practical experience and many participants from the audience offered insight and specific examples of the budgetary challenges that every library faces. Each of the speakers provided their evaluations of various tools and emphasized the need to work closely with the user community. Several acknowledged the need for collection development policies to be in place as soon as possible. Methods and approaches varied widely.

The common thread was the obvious level of care and concern that each of the presenters described. Whether to rely on policies and selection tools, or to exploit the flexibility of not having such specific policies, or relying on the input of various reviewing tools, each person described ways in which they successfully serve their own individual communities. Many specific tips and hints were offered from all who attended—emphasizing the variety of approaches that there are to building quality collections.

which followed, and reports from the liaisons and working groups. Information about subcommittee and working group activities is included after this summary.

The Library of Congress report and the OCLC report will be published in an upcoming issue of the MOUG Newsletter. The Guidelines for Sheet Music Cataloging are being tested and edited, with the hope that BCC approval can be obtained and the document forwarded for publication within the next year.

The question-and-answer session produced a lively dialogue, primarily on issues surrounding the core record concept for music materials. The BCC hopes to develop an information session on the core record for the Boston meeting in 1998.

New business for the BCC for the coming year includes the development of a BCC website which will be linked to the broader MLA website (currently under construction). Philip Schreur will head a new working group comprised of one member from each BCC subcommittee to implement this web resource which we hope will be of great use both to the BCC and to the MLA membership. He is also investigating the pros and cons of producing the Music Cataloging Bulletin as a web publication.

Also new this year will be MLA's representation at the ALCTS-AV Committee meetings at ALA by BCC member Mark Scharff, who is taking over this function from MLA's general ALA liaison Paula Matthews. Because ALCTS-AV is primarily a technical services-based committee, it makes sense to strengthen its ties directly with the BCC.

Other activities for the coming year include attending to some housekeeping matters. The BCC is investigating the possibility of adding a recording secretary position, and is working on a document to articulate membership requirements and expectations for participation.

Authorities Subcommittee
Mark Scharff, Chair

The Authorities Subcommittee met twice at the 1997 MLA Annual Meeting in New Orleans. The open meeting

continued on page twelve

Bibliographic Control Committee [BCC] Reports

Summary
Linda Barnhart, BCC Chair

The Bibliographic Control Committee [BCC] met three times during the New Orleans meeting. Following tradition, the open meeting on Friday morning included previews of the four BCC Subcommittee open meetings.

MLA Conference Tee — On Sale Now!

Did you forget to purchase your MLA t-shirt in New Orleans? OR Did you have so many beads you couldn't fit a t-shirt into your suitcase? OR Did you have such a good time, now you wish you had a memento other than all those beads? OR Were you unable to attend the conference, but would like to own a tasteful stonewash blue t-shirt with an image of the cool trombonist featured on page one of the November-December MLA Newsletter? Well, you're in luck!

Bonna Boettcher has agreed to be the between-conference t-shirt dispenser for this year, so you can get your red-hot t-shirts now! Fill out the following form, make checks payable to MLA, and send the form and payment to Bonna.

Name:
Address:

Number of shirts: __________________

Size of shirts: __________________

T-shirts: $15.00 each (Large, X-Large and XX-Large available)

Shipping: $3.50 (If you are ordering additional shirts to be sent to the same address, please add an additional $1.00 per shirt for shipping.) Send to:

Bonna Boettcher
Music Library & Sound
Recordings Archives
Wm. T. Jerome Library, 3rd floor
Bowling Green State University
Bowling Green, OH 43403-0179

MLA Newsletter • No. 108

11
began with a report of the Authority Control in the Online Environment [ACIG] program at the ALA summer meeting, and a preview of the presentations planned for Midwinter in Washington, D.C.

Marilyn Craig reported on developments related to upcoming changes in coding and use of form/genre headings. LC's preoccupation with other projects has made less forward motion in this area, but this year may see more action. Our interest is specifically in the authority structure for these headings.

The subcommittee intends to submit to the BCC and then to the MLA board a proposal to adopt a formal statement affirming the value of authority control. Joy Pile will be drafting the statement; our goal is to have it ready for Board consideration at its summer meeting.

The final report of the Working Group on Types of Composition has been mailed to the chair of the BCC and of the subcommittee. Upon approval of the report by the BCC, the subcommittee assumes responsibility for maintenance and updating of the document. Mickey Koth (Yale University) has volunteered to do the HTML markup required to make a Web document that will be mounted on the MLA Clearinghouse. A target date for public access is late May. Interested parties may send suggestions or comments to either Mark Scharff or Mickey.

Another project in the pipeline is the development of specifications for librarians to use in RFPs for authority processing that would relate to music headings and authority records. The person drafting these specifications was not able to attend the New Orleans meeting, but we hope to have more word in the next few months.

The latest word on the proposal to ask LC to remove the prohibition on NACO libraries for use of the 680 (public notes) field in authority records is that it should not move forward without more input from other affected parties, particularly "generalist" catalogers and public-service librarians. The use envisioned for this field in the subcommittee proposal (recording death dates for the "bibliographically undead" or providing other information useful relative to the personal heading) is not specific to music.

The open discussion portion of the meeting included questions about the status of OCLC's proposed member authority file (still in progress, but with no specifications or implementation date) and the effect of NACO expansion on the quality level of authority records. Some comments on the latter point indicated concern, but others pointed out the need to broaden involvement for the sake of cooperative projects like BIBCO, and that more participation means more opportunities for correction of errors. In response to a request for program ideas, one member of the audience suggested a session on systems and workflow issues in local authority control.

Finally, the subcommittee will participate in the development of a home page for the Bibliographic Control Committee and for itself. Suzanne Mudge will be working with Phil Schreur and people from other subcommittees on this project.

In the spirit of the season, the subcommittee members closed the meeting by throwing beads, given by Deta Davis, to those in the audience.

---

Dena Epstein Award Made at Conference

Leslie Bennett, Publicity Officer

At the annual meeting of the Music Library Association in New Orleans, the 1997 Dena Epstein Award for Archival and Library Research in American Music was awarded to Nancy Newman of Brown University and Nancy Toff of New York. The award was established through a generous endowment from Morton and Dena Epstein to the Music Library Association in 1995.

Ms. Newman's work is on the repertory and historical and cultural influences of the Germanic Musical Society in the United States, and is part of her dissertation toward the Ph.D. in ethnomusicology at Brown University. Her study, combining the methods of historical musicology with ethnography, will elucidate how this immigrant German orchestra set standards of performance, introduced new works and performers, and helped to shape the urban musical institutions that defined American middle-class culture.

Nancy Toff was awarded the Dena Epstein Award to support her work on a biography of French-American flutist Georges Barrere. Barrere played a significant role in the establishment of a distinctively American performance tradition built upon European musical culture in the first third of this century. Ms. Toff, an independent scholar with a distinguished career in writing, editing, and publishing books on music and for children and young adults, won an ALA Choice Award for Outstanding Academic Book for 1986 for The Flute Book. In the opinion of the Award Committee, her biography of Barrere will undoubtedly be of great value to performers, scholars, archivists, and librarians.

---

Descriptive Cataloging Subcommittee

Matthew W. Wise, Chair

The Subcommittee on Descriptive Cataloging met twice during the annual meeting in New Orleans. The open meeting on Friday afternoon began with a report from the Chair on recent JSC and CC:DA activities. The Joint Steering Committee continues to plan for the International Conference on the Principles and Future Development of AACR to be held at the University of Toronto in October 1997. The Conference of 40-50 invited cataloging experts will focus on seven general topics, 1) content vs. carrier, 2) bibliographic relationships, the concepts of 3) work, 4) main entry, 5) corporate entry, and 6) publication, and 7) the relationship between AACR and forms of catalog technology (e.g. MARC).
Committee Reports

continued from the previous page

CC:DA activities at the annual ALA meeting in July were briefly reviewed (see MLA Newsletter, no. 107 (Nov.-Dec. 1996), p. AR-7 for details).

The subcommittee continues to review the Guidelines for Sheet Music Cataloging with an eye toward submission of a final report to the BCC shortly and subsequent approval at the 1998 Boston meeting. SDC has also completed a review of ALA's Guidelines for Bibliographic Description of Interactive Multimedia. Issues were discussed with regard to the usefulness of such guidelines for technologies which are still under development. Proposed definitions of "computer disk" and "computer optical disc" for addition to the AACR2R glossary were also reviewed.

Deta Davis (Library of Congress) reported on the progress of a joint project with OCLC to develop standards for the automated correction of uniform titles in records being loaded into the MUMS database. A second phase of the project will entail the creation of authority records for all LC-verified music uniform titles and analytics. The projected completion date for both phases is the end of 1997.

The meeting ended with thirty minutes of general cataloging questions from the floor, spanning such topics as name heading qualifiers, the addition of death dates, and contemporary music subject headings. Audience members were also encouraged to submit requests for subcommittee appointments to the Chair in writing.

MARC Formats Subcommittee
Karen Little, Chair

At the Subcommittee on MARC Formats' open meeting, several topics of interest were discussed. Those attending the meeting were first brought up-to-date on MARBI decisions regarding the harmonization of CAN/MARC and USMARC. The only changes directly effecting music will be the addition of three form of music composition codes (008/18-19 and 047) to the bibliographic format.

A paper outlining a selection of possible new and different definitions of field 028 (Publisher Number) and field 037 (Source of Acquisition) was discussed in detail. Comments received at the meeting, from members of the Bibliographic Control Committee, as well as from OLAC's Cataloging and Policy Committee, will be considered as the subcommittee prepares a paper for submission to LC's MARC Standards Office for their consideration.

Two MARBI proposals on MARBI's agenda for ALA Midwinter in Washington, D.C. were also discussed. Kathy Glennan (USC) summarized and led the discussion on Proposal 97-3, a paper that raised the thorny question of cataloging for content rather than cataloging for carrier. Proposal 97-7 was introduced by Ed Glazier (RLG) who led the discussion on the merits of eliminating the distinction between text and music manuscripts, and published materials.

Comments on these or other MARC Format related issues are welcomed. They may be addressed to any subcommittee member.

Subject Access Subcommittee
Harriette Hemmasi, Chair

Discussion at the MLA 1997 Subject Access Subcommittee business meeting resulted in the following plans of action for the coming year. The name of the subcommittee member who will continue on page fourteen

Dynix Music Users Group Meeting

Harriette Ramney,
University of Montana, Chair

The Dynix Music Users Group met on Saturday 1 February 1997 at the Hotel Inter-Continental in New Orleans with Ameritech representative, Jan Elkins present. Following is a summary of items discussed at the meeting.

Michael O'Brien reported that the New York Public Library has brought up the Dynix acquisition module. They are also using Dynix for Windows cataloging and the Recall Reports function which can be used for gathering statistics and creating custom memos. NYPL has done extensive cleanup to their authority files. They now have a prototype for displaying scope notes, and are working on the problem of being able to place a hold on a specific volume of a title.

Jan Elkins reported that there is interest in a hold title function which would allow a hold to be placed on all copies of a particular title. Jan distributed handouts showing how the new Windows Public Access (WINPAC) screens will look, and discussed various options that will be available with WINPAC. Jan also reported on some options to deal with the problem of foreign articles, but these will need more testing.

There was discussion of the ability to search music numbers in the Acquisition module. This depends on a number of factors, but is presently possible. The record used for ordering must have an 028 (publisher number) field, and the music number index must be included in the acquisition module. The orders must be released to the bib files. (If the orders are not released to the bib files, a custom file for music numbers can be built.)

A question had been raised prior to the meeting about enhanced contents notes. Enhanced contents notes do allow for display of titles in a title index if the 505 tag has been used for the individual titles.

Charles Coldwell from the Seattle Public Library suggested that we work toward getting the Dynix Music Users Group to be considered as a CODI group. CODI has been configured by geographical regions, but this has not benefited those Dynix customers who need enhancements specifically pertaining to music materials. There will be further exploration of this issue.

Charles also reported that the Automation Subcommittee is working on defining standards necessary for retrieval of music materials.
Committee Reports

continued from page thirteen
coordinate each of these efforts is indicated.

• review of IFLA documentation
  (Brad Young)
• review of new music rules in
  German (Mark Germer)
• literature search relating to sub-
  ject access user studies; (Amanda
  Maple will do initial searches and
  assign readings to other members); ul-
  timate goal is to generate end-user study
  of use of music subject headings
• participation in development of
  SAS web page (Amanda Maple and
  Brad Young)
• continued review of FOLK
  SONGS headings with goal of generat-
  ing list of recommendations to LC
  (Harriette Hemmasi)
• generate guide on how to search
  for ethnic music in print and online
  catalogs (Russell Hodges)
• review of terminology and musi-
  cal examples of form of notation with
  possible goal of suggesting these to LC
  as candidate form subdivisions (Dan
  Cherubin)

During this next year the subcom-
mittee will also pursue these topics of
discussion:

• use of heading: MUSIC—MANU-
  SCRIPTS—FACSIMILES
• cataloging liturgical music (Taras
  Pavlovsky)
• review of LC form and genre
terms, possibly including suggestions
for additional ethnic music vocabulary
(in consultation with Geraldine
Ostrove)

The Subject Access Subcommittee
also held an open meeting which was
attended by about 65 MLA members in
New Orleans. Featured topics of dis-
cussion at this meeting included:

• final report of WG on
  Terminology on 20th Century Music
  (Michael Colby)
• update on LC Form & Genre WG
  (Geraldine Ostrove)
• review of question relating to
  possible use of music form and genre
terminology in MARC records
  (Amanda Maple)

• folk songs headings project
  (Harriette Hemmasi, Mark Germer,
  Taras Pavlovsky)
• revisions to SCM, 5th edition
  (Brad Young)
• Japan-US Conference (Jay
  Weitz); introduction to elements of
  music cataloging in Japan: case study
  of Kunitachi College of Music (Harriette
  Hemmasi)
• review and discussion of prob-
  lems with applying DDC to music
  materials (Dan Cherubin)

Working Group on Terminology in
20th-Century Music

Michael Colby, chair

Final Report

The members of the Working
Group on Terminology in 20th-Century
Music (Dan Cherubin, Ralph Hartsock,
David Lesniaski, Brian Newhouse, Deta
Davis are happy to report that we have
completed our charge. The charge, as
given following the 1993 MLA meeting in
San Francisco, was to (1) identify
and define key concepts in 20th-cen-
tury music, (2) compile a list of terms
derived from these concepts, and (3)
send proposals to LC for new subject
headings based on these terms as
appropriate.

Our group first met at the 1994
Kansas City meeting. We divided the
work into broad categories, and
assigned each member responsibility
for specific areas. At that time we also
determined that our list of terms should
take the form of a thesaurus.

The first draft version of the the-
aurus was mounted on the MLA
Clearinghouse prior to the 1995 Atlanta
meeting. In Atlanta, we held a produc-
tive business meeting and an open
meeting to solicit comments, which we
took into consideration.

A revised draft of the thesaurus
was mounted on the Clearinghouse in
January of 1996, before the Seattle
meeting. Progress reports on the work-
ing group were given at the open
meetings of the Subject Access
Subcommittee and the Bibliographic
Control Committee in Seattle.

As a result of our efforts, the work-

ing group prepared and sent 20 subject
heading proposals to LC. These includ-
ed 18 proposals for new headings, one
request for an added cross-reference to
an existing heading, and one request to
change an existing heading. As of the
date of this report, 11 proposals have
been approved, two were rejected by
LC but have been reworked and resub-
mitted, two were rejected and not
resubmitted and one was withdrawn.
Six proposals are still outstanding,
awaiting a decision from LC.

There is a possibility that a more
complete version of this report will be
published in an upcoming issue of
Music Cataloging Bulletin. It is also
anticipated that the final version of the
thesaurus will be mounted in the BCC
section of the MLA web site currently
under construction.

Music Thesaurus Project Advisory
Task Force

Michael Colby, Chair

The Music Thesaurus Project
Advisory Task Force reports to the
Bibliographic Control Committee and is
charged to advise and support the
work of the Music Thesaurus Project
[MTP]. Additionally, the task force may
advise upon and engage in educational
and outreach efforts and other related
activities, as approved by the BCC. Its
members include the Director of the
MTP, a member from BCC or one of its
subcommittees, a member from RAPS
or one of its subcommittees, a member
from LC, and an MLA member-at-large.

The task force met for the first time
at the New Orleans meeting. The most
pressing concern which arose in our
discussion was funding for the MTP.
The task force will assist Harriette
Hemmasi, MTP director, in looking for
possible grant funding sources. We will
also explore ways in which to bring
about more cooperative work on the
MTP by members of MLA.

Other discussion included outreach
to demonstrate possible uses of the
Music Thesaurus, such as in indexers
such as in RILM, Music Index, Interna-
tional Index to Music Periodicals or for
web searching.
Greater New York

Barbara Walzer,
Sarah Lawrence College

The Fall chapter meeting of GNYMLA was held at the Metropolitan Museum of Art on Wednesday 30 October 1996. Laurence Libin, Curator-in-Charge of the Department of Musical Instruments, greeted approximately 30 chapter members in the Leon Uris Conference Room.

We began the day with a business meeting. Kent Underwood (NYU) gave an overview of the New Grove Dictionary of Music and Musicians in electronic format which had been presented to a focus research group at the Dumont Plaza Hotel. The electronic Grove will be silent. The print version will be expanded to 25 volumes. The price for each version will be approximately $4000. Anticipated publication date is the year 2000. Field codes will include articles, cross-references, work-lists, bibliographies. Articles will be "hot linked" to other articles, for example, linking 'Beethoven' to the relevant section of 'Symphony'. Another feature will allow the user to construct searches and view a composite bibliography of selected articles. The specialized New Grove dictionaries (Opera, Jazz, etc.) will remain separate entities.

Marguerite Iskendarian read a report from Honora Rafaele outlining the problems her music library is undergoing in the course of the renovation of the entire Brooklyn College Library. Barbara Sutherland was announced as the new Vice-Chair of our chapter, and the assembled all congratulated Nancy Wicklund for a job well done.

After our meeting, we proceeded upstairs to the Arts of Africa, Oceania and Americas gallery to view a new exhibition: Enduring Rhythms: African Musical Instruments and the Americas. More than 80 instruments from the 16th century to the present are highlighted with Billy Taylor narrating an audio tour featuring sounds of selected instruments. This exhibition will run until 30 March 1997.

The group broke for lunch in the Museum Cafe, and some wandering around the galleries and gift shops, before resuming the afternoon session in the André Martens Galleries for Musical Instruments to hear a lecture and demonstration of the nyckelharpa by Leif Alpso. The nyckelharpa is a Swedish keyed fiddle that is played with a bow, and is similar to the hurdy-gurdy. In 1747 Leif Alpso was named rikspelman (national fiddler).

J. Kenneth Moore, Associate Curator and Ethnomusicologist, gave us a detailed tour of both the Western and non-Western Instrument Collections, from the "Golden" harpsichord built by Michael Todini in Rome in 1650 (considered one of the greatest pieces of Baroque sculpture), to a Chinese pipa, an ivory-covered lute which dates back to the Ming Dynasty.

The afternoon concluded with cappuccino in the European Sculpture Garden.

Northern California

Michael Colby, UC Davis

The Northern California Chapter of MLA is co-sponsoring a program at ALA in San Francisco with the International Relations Roundtable. The program, from 2-4 PM on Monday 30 June 1997, is entitled "Caruso and Björling - Facts, Fiction, and Fabrications."

The ALA Preliminary Program states that "Andrew Farkas, author of the acclaimed biographies of Enrico Caruso and Jussi Björling, allows us a glimpse into the biographer's workshop. Not unlike an archaeologist, librarian Farkas digs for facts, using his research skills to unearth nuggets of accurate biographical information from dusty old documents, published and private. He describes the process of gathering information in live and recorded interviews, locating research materials in archives of four continents, the difficulties in separating facts from fiction, and the challenge of assembling ordinary data into a flowing narrative. While listening to the glorious voices of these two tenors and to the fascinating details of their lives and times, we will gain a better understanding of their merits and the important place they occupy in operatic history."

continued on page sixteen

IAML Seeking Further Donations

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

Previous mailings have reached 70 institutions in 25 countries and—since the program's inception in September 1995—over 2,500 volumes of books, music, and periodicals have been shipped to libraries abroad. If you, either individually or on behalf of your library, have materials suitable for donation please consider participating in this valuable program. Queries, or lists of items (including brief bibliographic information), may be directed to:

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

continued from page fifteen

Southeast

Lynne C. Jaffe,
Jacksonville Public Libraries (FL)

The 1996 annual conference, 17-19 October, was held in Oxford, MS on the beautiful campus of the University of Mississippi. Ed Komara welcomed everyone to Mississippi at Friday morning's session, held at the Mary Buie Museum. We were informed that this was the first time that SEMLA had met in Mississippi.

Leigh McWhite, a history doctoral student and student assistant at the Ole Miss Library, presented “The Changing Depictions of the South in Sheet Music Covers,” discussing the representation of African Americans in Southern sheet music, including Coon Songs and Southern Nostalgia Tunes from the 1880s to 1930s. Ms. McWhite showed slides of cover art from the University of Mississippi Library and quoted from song lyrics.

The next session, “Blues sources, blues documents: A talk on collecting the blues,” was a lively presentation by Gayle Wardlow (Wardlow Enterprises), a blues researcher, about sources of information for tracing biographical information about blues musicians. Mr. Wardlow also gave an overview of blues history and how the guitar was brought to Mississippi by the Mexicans and used by Country Blues musicians.

Friday afternoon was spent in the John D. Williams Library with Julie Arnott of SOLINET. We participated in a SOLINET Disaster Recovery Workshop. Julie presented slides of damaged library materials from various types of disasters: fire, hurricanes, earthquakes, water and mold, and recommended a text by Judith Fortson, Disaster Planning and Recovery: a How-To-Do-It Manual for Librarians and Archivists (New York: Neal-Schuman, 1992), as one useful sourcebook. Ms. Arnott discussed steps to take in disaster protection, as well as in disaster recovery. Jennifer Ottervik gave us permission to use her library's disaster plan to help us create one for our own libraries. It is available through the University of South Carolina's Web page:

http://www.csd2.sc.edu/library/music/disaster.html.

At the end of the workshop we had several demonstrations: separating single sheets of wet paper from a stack of wet paper, cleaning books by dunking them in a succession of buckets of clean water, and a tip on how to deal with odoriferous books—fan the book out and place a dish of baking soda in front of the fanned pages to absorb the odor.

Friday’s events concluded with our annual banquet and the singing of “Happy Birthday” to Laura Dansner (Loyola).

On Saturday morning our first session was “Music Libraries in Prague,” a travelogue presentation by Anna Neal (Assistant Music Librarian, The University of Memphis) on how she spent part of her summer vacation at these libraries in Prague. She gave a slide show and provided collection and architectural details of both the National Library and the Dvorak Museum and Archive.

John Drucsedow (Director, Music Library, Duke University) discussed the “Music of the Vicksburg Siege: Northern and Southern Reactions.” He gave us a brief history of the war and the Battle of Vicksburg. We were told of the two different perspectives of the music of the Vicksburg Siege and heard examples of these songs.

Diane Parr-Walker (MLA Vice-President/President -Elect) gave us an update on MLA's Plan 2001. She restated the four basic initiatives as outlined in the MLA Newsletter (No. 106) and concentrated on issues to MLA's chapters.

Our business meeting concluded the conference, at which time election results were announced: Lois Kuyper-Rushing, Vice-Chair/Chair-Elect, and Sarah Dorsey, Member-at-Large. Next year’s meeting will be at the University of South Carolina in Columbia. The results from the 2nd annual SEMLA post-conference golf tournament are as follows: Ed Komara was declared the winner by one point, followed by Sarah Dorsey and Diane Steinhaus Petit. Next year will be the tie breaker between Sarah and Ed.

Call for Scholarly Paper Presentations at PASIC '97

The Scholarly Papers Committee of the Percussive Arts Society is pleased to announce a call for research proposals for presentation at the Percussive Arts Society International Convention (PASIC '97), 19-22 November 1997 in Anaheim, California. Three papers will be selected for oral presentation and up to eight additional proposals will be selected for presentation as research posters.

A completed application must be submitted in addition to three copies of an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project. For more information, or to request an application, please contact:

Kathleen Kastner
Wheaton Conservatory of Music
Wheaton, IL 60187
(630) 752-5830
fax (630) 752-5341
Kathleen.Kastner@wheaton.edu

Deadline for applications is 1 April 1997.
Lasting Concerns

Edie Tibbits,
East Carolina University,
for the Preservation Committee

Last November, Stephen Chapman, who was then the Digital Projects Librarian of the Preservation and Conservation and Interactive Multi-Media Group at Cornell University, presented a workshop entitled "Digital Imaging: Preservation Issues." This full day workshop was presented through the SOLINET Preservation Service in Atlanta, GA on 20 November 1996.

Beginning with project planning, Mr. Chapman moved through the development of a digitization project, discussing conversion, management of the process, the creation, maintenance, and distribution of image collections, scanners, and the storage of digital archives. In order to preserve the original documents, the ultimate goal of such a project is to scan materials only once. This requires that long term goals be established and clarified well in advance of the scanning process. The most important aspect to consider in the initial planning of a project (next to cost) is the form of access you are seeking to provide. Will the images be put on a network or will they only be provided for local use? Will there be simultaneous competition for use of the materials? What level of documentation will be required for ease of use? Is it more important that the image retrieved be of very high quality or is the speed of retrieval an overriding factor? Thought must also be given to the actual nature of the documents, the current capabilities of technology and the needs of the end-users (as well as the resources to which the users are likely to have access). Quality requirements will vary by the type of document being digitized and the use to which the digitized version will be put.

Selection of materials for digitization requires careful consideration to determine the value of the documents to the overall collection. Material can be preserved at the quality required in a set time period. Digitization can provide better reproduction than photocopying or microfilming, but as the quality goes up, so does the price. Cost factors involved in an electronic reformatting process reflect the cost of the image capture, the level of indexing required to make the images accessible, the volume of material to be included, the technical infrastructure needed to support various user needs, the institutional capability and commitment to the project, and the cost effectiveness of the project over time (will the project generate revenue over time in terms of space utilization?).

Once conversion begins, a small representative sample of the collection can be used to define the quality benchmarks. The clarity of a digital image is determined by many factors. The resolution (the more dots per square inch, the smaller the detail made visible), the threshold (lightness and darkness of the image) and the bit depth (the greater the bit depth, the more gray or color information represented) are all basic to the clarity of the images. Image enhancement, when used, may raise concern about the fidelity and authenticity of the original. A compression technique which provides good reproduction quality may be required to make the materials readily accessible. The equipment chosen and its performance over time (the capabilities of the monitor and/or printer used will affect quality) are difficult variables to control, especially when off-site access is a goal. A quality assurance program is essential. Informed decisions about the end result of the project can be made once the benchmark has been established. Established benchmark marks can help define and narrow the choices presented to the project developers.

Informed decisions about the end result of the project can be made once the benchmark marks have been established. Established benchmark marks can help define and narrow the choices presented to the project developers. Based on the collection level rather than the item level, they can be used to determine the requirements for quality. They also provide a means upon which to assess vendor claims and to negotiate the services and products to be used in the process. Benchmark marks can also serve as a guide for the effective allocation of human and technical resources and the establishment of realistic goals.

In the design of a digitization project there are five crucial areas requiring attention if the end results are to be both usable and efficient. The first goal is to utilize storage devices and media that support throughput requirements (the speed at which materials can be made accessible). Multiple levels of storage will ensure preservation. (For instance, a tape backup should be kept in a different location than the original document). The implementation of batch file management functions (an archive-like system of organization) will ensure that the collection's accessibility will be preserved. Budgeting should provide for both the initial and the ongoing costs of the proposal. Storage requirements and continued on page eighteen
Ask MLA Addresses Professional Concerns

H. Stephen Wright,
for the MLA Education Committee

"Professional Concerns of Music Librarians" was the topic of the 1997 program in the "Ask MLA" series, presented at the New Orleans conference by the MLA Education Committee. Allie Goudy, Professor and Music Librarian at Western Illinois University, moderated the session, and began by passing around notebooks filled with various documents relevant to the session, such as contracts, policies, and procedures, which she carefully collected through a request on MLA-L. Allie then described her own professional situation in a unionized, faculty-status environment with nine-month contracts and the respect and acceptance of colleagues on the teaching faculty.

Allie then introduced the panelists, each of whom spoke briefly about their own professional environment. Valerie Elliott of the Indianapolis-Marion County Public Library described the many contentious issues of her workplace, including pay, working conditions, job titles, turnover on the library board, and concerns about privatization. One of the most interesting developments at her library is that librarians must now pay overdue fines, and cannot place holds on items until the entire hold list is exhausted — a surprising reversal of two of the most common "perks" of librarianship.

Beth Christensen explained that librarians at her institution, St. Olaf College, have faculty rank and status; during the 1970s, they made the transition to ten-month contracts. Librarians at St. Olaf engage in management by consensus with extensive use of teams. Laura Snyder of the Eastman School of Music painted a far grimmer picture: librarians at the Sibley Music Library have suffered layoffs, and are stressed and overworked as they attempt to deal with the library’s many needs and the constant lack of time. They do not have faculty status, despite their duties teaching a graduate music bibliography course.

Dorothy Bognar of the University of Connecticut works in a unionized, non-faculty framework; salaries are high, but librarians are concerned with staffing cutbacks and workload issues, as well as an administration that inflicts management fads on the library. Ralph Papakhan of Indiana University boasted of having outlasted four deans, and offered "tips on rabblerousing." He explained how he mailed out the salary list to everyone and even posted it on the web, found a clause in the university’s constitution allowing petitions for faculty meetings, and opened access to the university’s financial records.

The first questioner from the floor asked, "How do I renegotiate my contract?" Allie replied that in a union shop such as hers, everything is determined by collective bargaining. Dorothy suggested utilizing the services of an attorney. Two audience members reported that they had had contract difficulties due to not residing in the same state as the institution that employed them.

The next question introduced an issue that falls on virtually everyone in the profession now: What can I stop doing to make room for new things? Technological advances have added many new duties to the music librarian’s job, and one often wonders how to make time for activities such as web page maintenance which did not exist only a few years ago. One audience member suggested an analysis of one's workflow in order to identify elements which could be eliminated. Allie remarked that it is typically the public service dimensions of the job which tend to be shaven away by default; Beth observed that people tend to take on additional duties invisibly. Valerie mentioned that outsourcing is a typical administrative approach to this problem.

Continued on the next page

Lasting Concerns

...continued from page seventeen

Storage costs must be figured for master copies, backup copies, and derivative copies and included in the original budget configuration.

In summation, the considerations necessary to ensure access are the enduring value of the digital information, the cost justification for maintaining digital information, the ability to migrate and the provision of services consistent with user needs and expectations. All preservation options need to be evaluated since each has a valuable function. Digital images provide access over time, while microfilm images preserve the physical state of the document. An archival perspective is essential and will necessarily include the cataloging and arrangement of the data. To allow multiple management and error detection, the perspective of a computer scientist must be incorporated as well. New models of communication and collaboration may need to be developed to keep in sync with the development of technology.

Stephen Chapman is now working as the Digital Project Librarian at the Harvard University Library Preservation Center, and can be reached via e-mail at stephen.chapman@harvard.edu. SOLINET has an annotated bibliography “Selected Resources on Digital Imaging for Libraries and Archives,” which was prepared in October 1996. It is available from:

Alicia Riley-Walden
Preservation Services
Southeastern Library Network, Inc.
Suite 200
1438 West Peachtree Street, N.W.
Atlanta, GA 30309-2955
Ask MLA

continued from the previous page

lem, but it tends to create further problems of its own. Increased delegation of duties was suggested from the audience, but Dorothy pointed out that in order to delegate one must take additional time to train people.

Carol Johnson brought up the reorganization issues that are increasingly common in academic libraries; extensive use of teams and team leaders results in much more time invested in meetings. Carol wondered if librarians could stand up and say “enough” to meeting proliferation. Dorothy emphasized the importance of cutting back on committee involvement wherever possible and weighing essential activities against optional ones. Stephen Wright and Ralph Papakhian suggested the deterrent of calculating and publicizing the cost of committee meetings.

Stephen then asked about monetary support for travel: how much is enough, and how do we get more? Allie stunned the room by revealing that her entire travel allowance is $75 dollars. Valerie mentioned how problematic travel funding can be for public librarians; many of her colleagues cannot even get release time to attend meetings. Steve Fry of UCLA remarked that $500 seems to be the profession-wide average for academic librarians; only a relative handful of colleagues, mostly from private conservatories, seem to receive full funding. Dorothy suggested approaching the library administration collectively and emphasizing the benefit to the institution of conference attendance.

Ralph Papakhian remarked that library administrators often fail to understand that investment of capital in librarians will result in increased productivity. He then asked how many hours a week was considered “full time” at other institutions. Dorothy explained that “hours per week” is a purely theoretical concept at her institution; you work as many hours as necessary to carry out the duties listed in the job description.

The perception that people on the West coast tend to work fewer hours was addressed by Steve Fry; he explained that UCLA librarians have no set hours. Steve doesn’t take breaks, has cut his e-mail to two hours per day (an achievement that clearly won the admiration of the e-mail-addicted audience), and utilizes interns from UCLA’s library school.

The final discussion of the session focused on the perpetually vexing issue of salaries, particularly the disparity between the salaries of academic librarians and teaching faculty. Allie explained how her husband (also a faculty member at Western Illinois University) effectively threatened to publicize administrative salary increases; Beth remarked that librarians’ salaries aren’t reported to the AAUP along with teaching faculty salaries, thus allowing universities to keep them low. Ralph reminded everyone, referring again to his distribution of the Indiana University salary list, that revealing salary inequities is the first step toward addressing them.

Poster Sessions a Success!

Lois Kuypers-Rushing, for the Education Committee


The attendance was very good, with as many as fifty people at a time viewing the sessions and talking with the presenters. Many valuable comments were made concerning the event which will help with planning future events.

Poster Sessions were brought to you by the MLA Education Committee and its Poster Session Coordinator, Lois Kuypers-Rushing. The event has been approved for a second year, and the 1998 Poster Session Coordinator will be Paula Elliot. See page 23 of this Newsletter for the Poster Session Application form for next year.
Profile: Frank Campbell

The following is excerpted from an interview Carol June Bradley conducted with Frank Campbell on 12 December 1986 for the MLA Oral History Project. The portion presented here covers his early career at the Library of Congress, while working under Harold Spivacke and Richard Hill. Campbell left LC in 1959 to become Assistant Chief of the Music Division of the New York Public Library. He was promoted to Chief in 1966 upon Philip Miller’s retirement, and served in that position until his own retirement in 1985. The interview in its entirety is found in the MLA Archives at the Music Library, University of Maryland at College Park.

I was born September 26th, 1916, in Winston-Salem, North Carolina. I went to grammar school and high school in Winston-Salem, and even college. Although it was a girls’ college, they had some co-eds, and as it happened, they had very high scholastic standards, and particularly in music, so I actually went five years, because when I was a sophomore I began to teach piano in order to send myself to college. The last year I divided into two, so I was in college for five years. When I graduated in 1938, I taught piano for about two years—privately, that is. Then I went to Eastman largely as a result—in fact, entirely as the result—of my mother’s urging and the urging of the man who was chairman of the music department. I had wanted to go to Cornell to study with Otto Kinkeldey, but couldn’t because I didn’t have a liberal arts degree. So, then I went to Eastman in 1940, where I had a fellowship from a foundation for the first year. The second year I had a fellowship from the school. The third year I had another fellowship teaching piano in the preparatory department. That third year, 1942-43, I lived on $800, because you could do it in those days. My first job in the library was as a student. Because I was a graduate student, I received 35¢ an hour (as opposed to 25¢ for the undergraduate students), so I worked behind the desk in the library, and teaching piano. I was Harold Gleason’s assistant, who was then head of the musicology department, but my faculty advisor eventually was Charles Warren Fox, who was a very fine scholar. In order to tease me, he used to refer to himself as “I all,” as opposed to “you all.” I completed my Master’s of Music in ’42 and I spent the year ’42-43 on a Ph.D., which I never finished.

I had an offer to go to the Library of Congress in 1943. I was a reference librarian, and I did almost everything you can think of in working in the library, including paging when we didn’t have enough staff. I prepared bindery, specifications. I checked in periodicals. I ordered periodicals. I ordered from German and French and Italian bibliographies. I did reference work. I didn’t do as much of that as I would have wanted to do. I was principally involved in running the reading room and the stacks by distance, so to speak. I worked on the desk for twelve years—not all the time—but it was good experience. We telephoned our orders into the stacks, and in many cases you had to figure out what the LC class was because the item requested was uncataloged. The classification is complex, but it’s very logical, as you know, so it wasn’t all that difficult.

Harold Spivacke was the best-equipped music librarian I’ve ever met. I’m referring to his education, first of all, and his concept of what you had to do for the public. He told me that he never hired anyone who hadn’t been a musician, and at one point in time wanted to be a performer, because he said he felt you had to have experienced those hours. He taught me things I didn’t know I was learning, specifically playing things close to the vest, particularly with regard to rare acquisitions, and particularly with manuscripts. During the time I was there, before that, too, because he had been there for about five years, he signed up, if you will, virtually every important American composer, including people all the way from Romberg to Copland and many after him, Schuman, Bernstein, Carter, you name it. He would go to New York (and the staff didn’t really know why) and come back. Then a few months later, this stuff would come through the Koussevitzky Foundation.

Dick Hill studied with Kinkeldey for eleven terms. He wrote his letter of application to the Library of Congress in four languages, including Greek. Now, in a nutshell, that tells you what he was like. His specialities were numerous. In a sense, they began with C.P.E. Bach because he collected first editions. Along the way, he became a specialist in Schoenberg. And he was nuts about Broadway. He had the advantage of never having confined himself to these classic musicological attitudes, therefore there were no limits except competence, if you will. The first time I ever heard a recording with Ethel Merman and Bea Lillie was in his apartment. The first time I ever heard the recording of Pelléas et Mélisande was in his apartment. He continued on the next page

Frank Campbell

courtesy of The MLA Archives, University of Maryland, College Park
MLA Seeks Future Conference Sites

Susan Hayes Hitchens, MLA Convention Manager

In just a few years MLA will be holding its first annual conference of the 21st century. Where will this conference be held? If you're thinking Louisville, think again. Louisville will be hosting the last MLA conference of the 20th century. The first MLA conference of the 21st century will be held in 2001, and the MLA Board of Directors is soliciting invitations to host this and future 21st century meetings. The following guidelines can assist you in preparing a successful invitation to host an annual conference of the Association.

If you're interested in hosting an MLA meeting, the first thing to do is secure local interest and support. The tasks of the Local Arrangements Committee are many and varied, including investigating hotels, arranging banquet details, selecting a conference printer and copy shop, receiving and managing conference registrations, preparing the conference packets, staffing the registration desk, and acting as liaison with the Program Committee. A successful MLA conference is dependent upon a strong and dedicated Local Arrangements Committee, and the Board of Directors will require assurance that local resources are sufficient. It is extremely helpful to have the support of a host institution, which can contribute staff time and resources, technical and financial support, and numerous essential services.

Once you are sure that there is sufficient local support for hosting the annual conference, it is a good idea to contact your local Convention and Visitors Bureau for assistance and advice. This organization will most likely be delighted to provide you with as much material as you need to prepare an informative and attractive invitation for the MLA Board of Directors.

In the past several years, it has been the practice to hold the MLA conference in a single hotel that can accommodate all members attending in its guest rooms, and that itself has sufficient meeting, exhibit, and banquet space. MLA meetings attract between 400 and 500 people, including exhibitors, and we will occupy ca. 250 guest rooms on peak nights. Our basic requirements are a hotel with 9-12 break-out rooms, a large ballroom for a banquet and plenary sessions seating 500, and secure exhibit space of 5,000-6,000 square feet. Your Convention and Visitors Bureau can provide you with a list of local hotels that meet our specifications.

In preparing your proposal to the Board of Directors, include as much information about your location as possible. The Board will want to know how MLA members are going to get to your location; i.e., is there an airport nearby with major airlines landing several flights daily? Are there hotels that meet the above specifications in areas with additional attractions such as museums, concert halls, restaurants, nightclubs, shopping, etc.? What are the opportunities for fundraising to support Local Arrangements or general MLA conference activities? Are there potential exhibitors or program advertisers in your location? Who in your area is willing to serve on the Local Arrangements Committee? And what kind of institutional support is available?

Our future meetings will take us to Boston in 1998, Los Angeles in 1999, and Louisville in 2000. The Board would like to follow this general pattern of meeting one year in the east, the next in the west, and the following year in the central United States, but would entertain any thoughtful, well-prepared, informed, and attractive proposal for any year. As MLA's Convention Manager, I am available to provide any assistance or information you need to prepare your proposal to host an MLA conference in the 21st Century.

Profile

continued from the previous page

was a marvelous man to work for, but also very difficult because he never pleased himself, he was such a perfectionist, and although he was sweet about it, you knew you never quite pleased him either. He was not the kind of person who would be stern in manner, but subtle in not quite being happy with you. Marvelous man.

I think it only fair to say that I've been an iconoclastic librarian. After all, being from the South, I'm a rebel. Therefore, I don't really collect, I throw away. I did not have a degree in library science and I'm not glad, but I have not for five minutes considered myself a musicologist. I define myself as a music librarian, which means having a fundamental knowledge of the basic concepts of research, having been trained in musicology. A willingness, and even eagerness, to help people, and patience. I don't know whether that's enough or not.

MLA Newsletter • No. 108
Bonnie Jo Dopp, appointed Curator, Special Collections in Performing Arts, University of Maryland at College Park.

Bruce Evans, hired as Music Cataloger, Southern Methodist University.

Patricia K. Falk, hired as Special Collections Cataloger, Bowling Green State University.

Laurie Phillips married to Bill Gibson on Saturday 30 November 1997. Now Laurie Phillips Gibson, Catalog Librarian at Loyola University, she has been appointed to a sabbatical, Special Materials Cataloging Division, Library of Congress.

Henry J. Grossi named Head, Benjamin T. Rome School of Music Library, Catholic University.

Barbara Henry, previously Head of the Music Library, has been named Curator of Rare Books and Special Collections, Catholic University.

Graham Howard, hired as Humanities and Social Sciences Public Services Librarian, Queens College, CUNY.

Amy Leigh, hired as Project Archivist, Harvard Theatre Collection, Harvard University.

Judith Marley, appointed Head, Music Library, Southwest Missouri State University.

Philip Lieson Miller, dean of American music librarians, died in New York November 23 after a brief illness at the age of 90. He had spent an entire career at the New York Public Library, starting in 1926 and continuing until his retirement as Chief of the Music Division in 1966. His special interest was vocal music, but his knowledge of all fields of music was immense. His knowledge of literature was equally strong, and his translations of song texts were published as The Ring of Words, wherein the extensive chapter on the history of art song is especially valuable. He was a specialist in recorded music and founded the New York Public Library's record collection which later became the Rodgers and Hammerstein Archive of Recorded Sound. He was past-president of the Music Library Association and also past-president of the Association of Recorded Sound Archives. It was as mentor, colleague and friend that generations of music librarians got to know him. He inspired and guided countless music librarians in their careers.

—William Shank, CUNY Grad School (ret.)

Kevin Moll, hired as Research Assistant, Ira F. Brilliant Center for Beethoven Studies, San Jose State University.

Stacey Nagel, hired as Library Assistant III, Music Library, University of Denver.

Jon W. Newsom, a 30-year Library of Congress veteran who has been serving as acting chief of the Music Division since January 1995, was recently named Chief of the Division.

David Prochazka, hired as Recorded Sound Cataloger, Northwestern University.

Alice Snee, recent MLS graduate of the University of Pittsburgh, has been hired as Music, Theater, and Dance Librarian, Southern Methodist University.

Michael Taft, hired as Sound and Image Librarian, University of North Carolina, Chapel Hill.

Barry Zaslow has been appointed to a sabbatical, Special Materials Cataloging Division, Library of Congress.

MLA Announces New Publication


Cataloging Musical Moving Image Material is a guide for catalogers in all types of libraries who work with videos and films of musical performances and presentations. The guide also addresses the cataloging of videos and films of multifaceted performances and presentations where music is an important component of the production (such as ballet performances) as well as videos and films of musical performances per se. Both descriptive cataloging, based on AACR2r and LCRIs, and subject cataloging, based primarily on LCSH, are treated in detail.

While controversial questions involving descriptive cataloging are acknowledged and possible inadequacies in current cataloging rules are presented, the guide attempts to adhere to current standards and takes no position on the possible resolution of some issues currently in dispute.

Forty-two examples of bibliographic records appear in MARC format. Every example includes an LC classification number, LC subject headings, and genre terms from Moving Image Materials: Genre Terms.

The guide was a project of the Music Library Association’s Working Group on Bibliographic Control of Music Image Material, consisting of five experienced music and audiovisual materials catalogers, with input from numerous individuals and organizations interested in the cataloging of moving image media and music. The Working Group was appointed by the Music Library Association to report to the MLA Bibliographic Control Committee.

Editor Lowell Ashley, who chaired the Working Group, is Principal Cataloger at Virginia Polytechnic Institute and State University. He has cataloged music, sound recordings, and audiovisual materials for many years and has served on the Cataloging Policy Committee of Online Audiovisual Catalogers, Inc.

You may order from your library bookseller, or directly from the MLA Business Office:

Music Library Association
PO Box 487
Canton, MA 02021
Education Committee Issues Call for Poster Sessions in Boston

Paula Elliot,
Washington State University,
Coordinator

Description
The 1998 MLA Conference to be held in Boston will once again offer Poster Sessions, in which individuals will be selected and will present research findings or innovative programs on poster boards. After review and acceptance by the MLA Education Committee, the presentation will convey its message with the use of a poster-like presentation with a narrative text. Each presenter will be given an exhibit space which will include the board on which the poster is mounted, and a table on which handouts, business cards and a sign-up sheet can be placed for those viewing the sessions. (No computer or network applications will be allowed or available for poster session presentations.) The presenter or co-presenters must be present during the scheduled time to answer questions or elaborate further on the session. The exact time of the Poster Sessions has not yet been determined, but once again, they will not conflict with Ask MLA sessions or with Plenary Sessions.

There will be three broad categories of poster sessions:

• Recently completed research

• New and innovative library or music library projects

• Imaginative, systematic efforts at resolving practical library or music library problems.

Presentations may cover any subject of professional interest to music librarians, and could include such topics as solving personnel issues, theoretical research, new ideas of bibliographic control for music in the online catalog or original methods for training new staff.

Why poster sessions? According to Karen Hartig, Judith Ann Harwood and Candace R. Benefiel, authors of The Librarian's Idea Book: Research, Innovations, Solutions from ALA Poster Sessions (ALA, 1992), poster session advocates state the following reasons for using poster sessions in continuing education:

Poster sessions provide "more time to present more data," "More visibility for more views for longer periods of time," and "Better two-way exchanges of ideas." (p.2) They allow for one more venue of information sharing in what may be a less threatening atmosphere than presenting a formal paper. (The aforementioned publication is recommended for anyone wishing more information on Poster Sessions in general.)

Guidelines for Submission

Entries must be submitted by an individual or a group of individuals. Submissions will be evaluated by the MLA Education Committee, sponsor of the event. Criteria for selection will include quality, innovation, and suitability for a Poster Session presentation. Each presentation will include narrative text as well as graphs, charts, forms, photographs, and/or handouts needed to communicate the essence of the research or project. Printed abstracts must be made available by the presenter for those viewing the poster session. Authors and titles of presentations will appear in the official Conference Program.

Once a submission is accepted for the MLA Conference in Boston, the presenter will receive detailed guidelines concerning preparation. An e-mail address, phone number, a fax number, and a mailing address must be included on the application form. If you have not heard from the committee by 1 December 1997, please contact Paula Elliot, the 1998 Poster Session coordinator, at:

Arts Collections and General Reference
Washington State University
Pullman, WA 99164-5610
(509) 334-8126
fax (509) 335-6721
elliotp@wsu.edu.

Rules for Submission

The deadline for the receipt of applications is 1 August 1997. The application and abstract must be submitted on the accompanying form or its facsimile. Applications sent on e-mail will be also be accepted. The abstract submitted for review must be the same as the abstract provided at the conference. Final selections will be made in October 1997 and authors will be notified by 15 November 1997.

The abstract should include the following:

• Title (a concise title indicating the contents of the abstract)

• Authors, institutions, city and state

• Content of the abstract
  — If this is a research project, the abstract should contain a statement of the problem under investigation, methodology used, results and conclusions
  — If this is a description of a problem solving strategy, the abstract should contain a statement of the rationale and planning involved, description of the strategy or program, evaluation and conclusions

Submission form appears on the verso of this page, which may be clipped from this issue for your convenience.
1998 Poster Sessions Submission Form

TITLE: ____________________________

PRESENTER(S): _______________________

CATEGORY:  
  ___ Recently completed research  
  ___ Innovative library projects  
  ___ Solutions to practical library problems

Print Abstract in the Space Provided Below (single spaced)  

Applicant’s Name: (Please Print) ____________________________________________

Applicant’s Signature ______________________________________________________

Address: __________________________________________________________________

Telephone: ______________________ FAX: ________________________________

E-MAIL: ____________________________

The MLA Education Committee wishes to thank the ALA Poster Session Committee for granting us permission to base the documentation for our poster sessions on their model. If you have further questions or if you wish to submit this form via electronic mail, please send mail to Paula Elliot at elliotp@wsu.edu or Lois Kupper-Rushing at notlkr@lsuvmsncc.lsu.edu.
STATEMENT ON THE COPYRIGHT LAW AND FAIR USE OF MUSIC

The Congress shall have Power... To promote the Progress of Science and useful arts, by securing for limited times to Authors and Inventors the exclusive right to their respective Writings and Discoveries."

—U.S. Constitution, Article I, section 8

The Copyright Law

The Copyright Law (U.S. Code, Title 17) was established to balance the rights of authors, composers, performers and other owners of intellectual property, with the rights of users. Many scholarly and pedagogical uses of music materials are legitimate and vital to preserve and foster creativity and to ensure transmission of cultural heritage in the United States, thus fulfilling this stated need for balance.

"Fair use"

Section 107 of the Copyright Law allows for the "fair use" of a copyrighted work for purposes such as criticism, comment, news reporting, teaching, scholarship, or research. Additional guidelines (H.R. Rep. No. 94-1476, and The United States Copyright Law: A Guide for Music Educators) permit multiple copies for classroom use under certain circumstances.

The following four factors, taken together, determine what constitutes fair use. The first three factors are usually important in determining the fourth.

1. The purpose and character of the use, including whether it is intended for commercial or non-profit educational use. This provision permits certain duplication of library materials for the purposes of scholarship, research, and teaching in all areas of music study. Students and faculty members may make copies of protected materials for such uses, and librarians are permitted to make one copy of protected materials for a user upon the submission of a signed request with the adjoining copyright disclaimer statement. Section 107 applies to all copyrighted works. Certain specific uses not in the non-profit educational domain can also qualify under this provision, for example when a paid reviewer quotes briefly from a copyrighted literary or musical work in a review.

2. The nature of the copyrighted work. In evaluating this factor, case history has taken into account whether a work is published or unpublished, factual or creative. In general, unpublished and creative works have been given more protection by the courts than published and factual ones. MLA takes the position that most tools of music learning are creative works in themselves and therefore cannot by their very nature be appropriately evaluated on the factual or creative criterion. In addition, an evaluation of fair use should acknowledge that reasonable use of unpublished sources is critical to the advancement of music research. Conversely, fair use does not apply if a copyrighted work is intended to be consumed in the course of a class assignment (such as in the case of workbooks, text books, musical exercises, etc.).

3. The amount and substantiality of the portion to be copied as it relates to the work as a whole. This factor is related to the purpose of the use (no. 1 above), and is usually relevant in determining the degree of harm to the copyright owner (no. 4 below).

4. The effect of the use upon the potential market for, or value of the copyrighted work. Criteria used to determine adverse market effect include (a) accessibility of the work, (b) date of its creation or publication, (c) economic life of the work, (d) price, and (e) evidence of abandonment.

Apart from fair use for individual study and research, and classroom teaching, still most troubling to music librarians is Section 108(h), which excludes music from the type of copying that librarians need to do in the course of their regular work (interlibrary loan, preservation, etc.). Section 108(f)(4), however, states that, "Nothing in this section... in any way affects the right of fair use as provided by section 107."

MLA's position

The Music Library Association supports the constitutional purpose of copyright: to promote the public welfare through the advancement of knowledge. Anyone has the right to make copies of library materials under the provisions defined in the fair use section of the Copyright Law. MLA urges its members to consider these four factors when developing institutional policies and educating library users about their rights and obligations under the law.

With respect to electronic media, the intention and end result, not the means of conveyance, should be the determining factors in deciding whether a specific use of an electronic copy is fair, assuming that use has satisfied all the other four factors.

The Music Library Association will continue to pursue discussions with appropriate agencies in determining how best to satisfy the law when using emerging technologies to advance music study and research.

Why MLA supports this position

Music librarians organize, provide systematic access to, and preserve, in many kinds of repositories, a wide range of resources — manuscripts, printed music and literature, audiovisual materials, and databases — in support of research and study. Such resources often cannot otherwise be obtained. In furthering the advancement of music scholarship, and in providing for the needs of individual and classroom study, researchers, faculty, and librarians must continue to make use of copyrighted materials to the fullest extent allowable under the Copyright Law, or else lose their right of fair use by failing to exercise and defend it.

1 In preparing this statement, MLA reviewed similar policies prepared by other library associations. In particular, it acknowledges the position statements adopted by the Medical Library Association. The authors also consulted a number of books on copyright, including Libraries and Copyright: A Guide to Copyright Law in the 1990's, by Laura N. Gasaway and Sarah K. Wiant (Washington, DC: Special Libraries Association, 1994).

2 In 1992, Congress added a final paragraph to the end of Section 107: "The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the factors set forth in paragraphs (1) through (4)."

Publications Awards Announced at New Orleans

Leslie Bennett, Publicity Officer

The MLA announced the winners of its awards for excellence in publication at the 66th annual meeting, held in New Orleans, Louisiana, from 29 January-2 February 1997. Recipients of the awards were: Lawrence M. Earp of the University of Wisconsin, Madison; Michael Burden of Oxford, England; and John J. Kmetz of Brooklyn, New York.

The Vincent H. Duckles Award, established to recognize the best booklength bibliography or research tool in music published during 1995, was given for Lawrence M. Earp’s publication, Guillaume de Machaut: A Guide to Research, published by Garland Publishing. In its report to the organization, the Awards Committee wrote: “Earp’s exhaustive companion to Machaut and his legacy provides a focused tool for scholars of late medieval French music and culture. In grand conception, this remarkable volume links the wealth of primary data to the subsequent historical record in a variety of disciplines and addresses the entire humanities community with a rigor that is at once literate and meticulous.”

The Richard S. Hill Award, recognizing the best article on music librarianship or article of a music-bibliographic nature published during 1995, went to Michael Burden for his article, “The Independent Masque 1700-1800: A Catalogue,” published in the Royal Musical Association’s publication Research Chronicle, vol. 28, pp. 59-159. In giving this award, the Publications Awards Committee noted that “This first ever attempt to document the historical data and bibliographical details of all surviving sources of the eighteenth-century English masque, Burden reveals provocative and significant patterns in the efforts of composers, authors, and theater managers to create an indigenous operatic tradition. Scholars will find in this meticulous catalogue a valuable chronicle of the musical and theatrical styles that reflected the shifting attitudes and public tastes of eighteenth-century England.”

The Eva Judd O’Meara Award, which recognizes the best review published in the Association’s journal, Notes, in 1995, was given to John Kmetz for his review of Mariko Teramoto and Armin Brinzing’s Katalog der Musikdrucke des Johann Petreius in Nürnberg (Kassel: Bärenreiter, 1993), which appeared in Notes, vol. 51, no. 4, pp. 1291-1294. The Awards Committee comments that “through his detailed analysis of the catalog under review, Kmetz contributes to our knowledge of the diverse repertoires published by German-speaking printers active in the first half of the sixteenth century and provides a new understanding of the significant role these publications played in the transmission and reception of Renaissance music.”

MLA Seeks Epstein Nominations

Requests are currently being accepted for one or more grants to the Dena Epstein Award for Archival and Library Research in American Music, to be awarded for the year 1998. The maximum value of the 1997 award was $1,500. The decision of the Dena Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in Boston, 11-15 February 1998.

Grants may be awarded to support research in archives or libraries internationally on any aspect of American music. There are no restrictions as to an applicant’s age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit.

Applicants must submit four copies of the following documents:

I. A brief research proposal (under 10 pages) that includes:
   a. a description of the project
   b. a detailed budget for the project, indicating:
      1) the amount funding requested from MLA (Capital purchases such as computer equipment and furniture are ineligible.)  
      2) justification for the funding  
      3) additional sources of funding
   c. a demonstration of how the applicant’s research will contribute to the study and understanding of American music

II. A curriculum vitae of the applicant.

III. Three letters of support from librarians and or scholars knowledgeable about American music.

The required documentation should be mailed to the chair of the Dena Epstein Award Committee at the address below. Please note that awards may be presented to an individual applicant or divided among multiple applicants during 1998. At its discretion the committee may choose not to award a grant during any particular year. An applicant who has not received an Epstein award for the first year of application may resubmit a proposal in the two following years for any one project. An applicant may receive only one award for any one project.

The members of the committee are Victor Cardell (chair), Therese Zoski Dickman, George Bozziwick, and Dena Epstein (honorary member). For more information, contact:

Victor Cardell, Chair
Epstein Award Committee
Gorton Music Library
University of Kansas
Lawrence, KS 66045
(913) 864-3496
vcardell@ukans.edu

The deadline for receipt of applications is 15 July 1997. Applications received after that date will be considered for funding in 1999.
Members’ Publications

Please send citations for items published in the past calendar year to the column editor, Alan Green, via e-mail, fax, or postal mail at the address below. The deadline for submissions for issue 109 is 25 April 1997; those received after that date will be considered for issue 110. Please follow the citation style employed below.

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

ARTICLES

Stephen Fry (UCLA).

Lois Kuyper-Rushing (Louisiana State University).

Sherry L. Vellucci (St. John’s University, Division of Library & Information Science).

“Down the Yellow Brick Road, or, What We Should Teach about Internet Resources in a Music Bibliography Course.” Fontes Artes Musicae 43, no. 4 (October-December 1996): 315-324.

Channa Willner (New York Public Library).

PERFORMANCES OF COMPOSITIONS

Jason Gibbs (San Francisco Public Library).
Thoughts Have Wings, for solo bassoon. First performance; Maria Isaak, bassoon. 26 October 1996 at the San Francisco Public Library Main Library’s Koret Auditorium, San Francisco.

David Gilbert (Wellesley College), editor, annotator.
La Mort d’Orphée, for tenor, chorus, and orchestra by Hector Berlioz, 1827 Prix de Rome cantata. American Premiere by The Boston Symphony Orchestra, Seiji Ozawa, director. 24 January 1997 at Symphony Hall, Boston.

SOFTWARE

Alan Green (Ohio State University).
RILM Abstract Data Collection System (Rev. 1.1) [formatted data transfer software]. 28 August 1996; rev. 10 December 1996. URL http://rilm.cic.net/submit2.html

MLA Announces the Winner of its Walter Gerboth Award

Leslie Bennett, Publicity Officer

At its annual conference in New Orleans, the Music Library Association announced that the winner of this year’s Walter Gerboth Award is Jennifer Ottervik, Head of the Music Library at the University of South Carolina.

The Walter Gerboth Award is the Music Library Association’s annual prize awarded to music librarians in the first five years of their careers who are engaged in research likely to lead to publication. The prize was founded in 1984 in honor of Walter Gerboth, teacher and mentor, a leader in the Music Library Association, and a path maker in music librarianship, and was first awarded at the 1986 annual meeting.

In applying for the award, Ms. Ottervik stated that her research, based on her master’s thesis, “The Use of Jazz in Opera,” will result in a bibliography of operas which utilize jazz elements, much like Quaintance Eaton’s Opera Production handbook. The significance of this project is that it will provide exposure to previously unknown works by both classical and jazz composers. The financial support provided by the award will allow Ms. Ottervik to do research at the Center for Black Research and the New York Public Library, where letters and unpublished scores are held.

Ms. Ottervik holds degrees from the University of North Texas in Denton, TX, including a Bachelor of Arts, a Master of Science in Library Science and a Master of Music. While at the University of North Texas, she received the University of North Texas Library Staff Scholarship and the Outstanding UNT Library Staff Member of the Year, both awarded in 1994.

Her activities in the Music Library Association include membership on the Electronic Resources Committee and the Marketing Subcommittee as well as membership in the Southeast Chapter of the organization.
Freeman Travel Grant Awarded to First Three Recipients

Leslie Bennett, Publicity Officer

Edward Eanes, Susannah Cleveland, and Kristina Shanton were awarded the first Kevin Freeman Travel Grant awards to attend the Music Library Association’s annual conference in New Orleans this year.

Edward Eanes, currently a Librarian Associate II in Music Resources at Louisiana State University’s Middleton Library, has a B.M. in violin performance from Furman University, an M.M. in violin performance from Florida State University, and a Ph.D. in Musicology from Louisiana State University. He is under contract with Scarecrow Press to publish his dissertation, entitled “Giuseppe Ferrata: Emigré Pianist and Composer” in the Composers of North America Series. He has also contributed an article on Ferrata for the forthcoming edition of the New Grove Dictionary of Music and Musicians.

He is a member of the Louisiana Sinfonietta and Baton Rouge Symphony, and has performed as soloist with the Sinfonietta in Henri Vieuxtemps’s Danse Creole, a piece composed in New Orleans while Vieuxtemps was on tour.

Mr. Eanes has taught as adjunct instructor in music history at the University of New Orleans, and has reviewed reference books for MLA’s quarterly journal, Notes.

Susannah Cleveland is a Library Assistant II in the Music Library at the University of North Texas, where she is pursuing an M.L.S. and an MM in musicology. She holds a B.M. in music history and a minor in German from Baylor University. Ms. Cleveland is the recipient of a number of scholarships from the University of North Texas as well as the American Instrument Society, from whom she was awarded the William E. Gribbon Memorial Award for Student Travel.

Kristina Shanton is pursuing a Master of Science in Library and Information Science at the University of Illinois at Urbana-Champaign. Her previous degrees include an M.A. from Pennsylvania State University in music theory and music history; an M.M. in Flute from Washington University in St. Louis, MO, and a B.M. (Summa Cum Laude), in flute from Ithaca College.

Ms. Shanton is a graduate assistant at the Reference Library of the University of Illinois at Urbana-Champaign, and has been a graduate assistant at the School of Music at Pennsylvania State University and orchestra manager of the Washington University Symphony Orchestra in St. Louis, MO.

Academic honors received by Kristina include the Graduate Creative Achievement Award from the Pennsylvania State University School of Music and the Sigma Alpha Iota College Honor Award.

Apply for the Kevin Freeman Travel Grant

Applications are now being accepted for the Kevin Freeman Travel Grant, which was established in 1994 and was awarded for the first time in 1997. The grant is intended to support travel and hotel expenses to attend the Music Library Association annual meeting. Grant(s) include the conference registration fee and a cash award up to $750, subject to approval of the 1997-98 budget by the MLA Board.Recipient(s) will be notified by October 15 and announced at the MLA annual meeting in Boston, 11-15 February 1998.

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

Applicants must submit three copies of the following by July 15, 1997:

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

Mail application and supporting materials to:

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

MLA Index and Bibliography Series—Call for Manuscripts

The editor is soliciting manuscripts for indexes, bibliographies, and discographies pertaining to all areas of musical study, not to the exclusion of popular music, American music, new musicology, and ethnomusicology. Historical bibliography and collaborative projects are also welcome, as are those with potential to reach the broader musical public. Eligible media include books, CD-ROMS, websites, and other forms of electronic publication. The editor also welcomes inquiries about projects in formative stages.

David Farneth, Editor
Kurt Weill Foundation for Music
7 East 20th Street • New York, NY 10003
(212) 505-5240 • dfarneth@kwf.org
Roundtable Reports

Archives

Patricia Elliott,
San Jose State University

Forth people attended the meeting of the Archives Roundtable on Thursday 30 January. Judy Tsou (UC Berkeley) presented an update of the Berkeley Finding Aid project and the creation of an encoding standard for finding aids based on SGML. The Society of American Archivists and the Library of Congress will soon make available a beta version of Encoded Archival Description [EAD]. Judy showed some examples of the encoded finding aids and described the potential for linking to related sources at other institutions. She also described currently available software for creating SGML documents.

During the subsequent round-robin, several others described their current projects in developing finding aids and archives databases on the web. Judy announced the formation of a working group at IAML to create an international register of music finding aids. Others announced recent special acquisitions and new facilities. The group also discussed opportunities for archival training and experiences with Society of American Archivists' meetings and seminars. Topics of interest for future meetings include digitization of archival materials for online access, and the potential legal conflict with donor rights and restrictions.

Bibliography

Calvin Elliker,
University of Michigan

Fifty people attended the Bibliography Roundtable on Friday 31 January. Three papers were presented, each concentrating on the life and output of an important figure in English music and printing. Dennis T. Clark (University of Alabama) presented 'John Day's Psalm Books: Products of the Protestant Reformation.' This paper traced the connections between the Reformation and Day's publications.

Patrick Rogers, (Claremont College) read 'Music Publishing in Eighteenth-Century England as Described in the Autobiography of John Marsh.' This paper focused Rogers's researches into a manuscript in the collection of the Huntington Library. David Hunter (University of Texas at Austin) presented the final paper, 'John Walsh, Senior, and the Controversy over Stamp Duties on Music.' Hunter's paper examined archival legal documents relating to Walsh's attempts to avoid stamp duties, his subsequent imprisonment, and the mystery surrounding the outcome of his case.

The Bibliography Roundtable strives to present wide-ranging views of all aspects of music bibliography, and to provide MLA members with the opportunity to present their research. Persons interested in presenting papers at the 1998 meeting should contact the Coordinator.

Conservatory Libraries

Pamela Bristol,
Manhattan School of Music

The 1997 meeting of the Conservatory Libraries Roundtable began with a discussion about information sharing between MLA, the Music Publishers Association, and the Major Orchestra Librarians' Association. John Shepard, Coordinator of the MLA/MPSA Joint Committee, spoke to the roundtable on improving communication between these three groups. He described areas of common concern, particularly the management and preservation of performance collections for large ensembles.

Gregory Vaught, Orchestra Librarian of the San Antonio Symphony and Vice-President of MOLA, described topics typically discussed at MOLA's annual meeting: editions, copyright and grand rights, relationships with publishers, preparation of orchestral sets, and professional issues. For those interested in attending MOLA's annual meeting 17-19 May 1997 in Winnipeg, Ontario, please contact MOLA President Karen Schnackenberg for further information at the Dallas Symphony Orchestra, 2301 Flora Street, Suite 300, Dallas TX 75201-2413.

The CLRT's 1997 survey of conservatory libraries was distributed. This annual survey compares collection size, student population, acquisitions and binding budget figures, staffing levels, and facilities. The roundtable plans to continued on page thirty
Roundtable Reports

continued from page twenty-nine encourage all conservatories to participate in future surveys. For a copy, please contact the coordinator.

Discussion moved to gifts, and stayed there for much of the meeting. Because music conservatories are often the most visible music school in a local area, their libraries can receive an overwhelming number of gifts, of varying quality and usefulness. One example of the overwhelming but highly desirable gift was that of a library which has received 7,245 compact discs. Suggestions on processing and storage in a library with a manual catalog and no space for closed-stack shelving included use of H.W. Wilson's Silver Platter CD-ROM system for catalog copy on demand, and creating a basic composer order for access to open-stack uncataloged CDs, like that of a record store.

The meeting concluded with discussions of bibliographic instruction for undergraduates, and telnet vs. web versions of online catalogs. Plans for the 1998 meeting include a crawl of the four music conservatories in the Boston area.

Suggestions for other topics and presentations for the 1998 meeting are welcome; please contact the coordinator at msonl@netgate.metro.org.

Contemporary Music

Ralph Hartsoch,
University of North Texas

About twenty-five people attended the CMRT. Janet Winzenburger (Cleveland Institute of Music) and Dr. Walter Winzenburger (Baldwin-Wallace College Conservatory of Music) presented "A Search for the Significant Concert Repertoire of Our Time: Two Projects Toward a Similar Goal." Janet analyzed three commonly used textbooks, for the purpose of developing an acquisitions list of twentieth century music: Music Since 1945, by Elliott Schwartz, Modern Music: the Avant Garde Since 1945, by Paul Griffiths, and Soundings by Glenn Watkins. From the indexes, over 1700 compositions are listed, 80 appearing in all three books. 513 titles were purchased on 360 discs. However, a large number of works were unrecorded or no longer available.

Speaking from the vantage point of a teacher of composition and music history, Walter Winzenburger explored the question, "What is a masterpiece of the late 20th century?" He examined orchestra's brochures, publisher's catalogs, composers' responses, and websites, to determine repeat performances of new music.

Dr. Carl Rahkonen (Indiana University of Pennsylvania) presented "What Ever Happened to Electronic Music, A View from Vladimir Ussachevsky."

Concluding the session was a discussion of the recurring question of what to do about music that is available for rental only, prior to official publication.

Jewish Music

Gordon Theib, UCLA

The Jewish Music Roundtable has now completed its first term of existence having convened at the previous four MLA Annual Meetings. The first three years saw presentations on: Jewish music research, by historian and bibliographer Irene Heskes (Kansas City); music of the holocaust, by Joshua Jacobson of Northeastern University (Atlanta); and Jewish opera, by Leonard Lehrman, Archivist and President of the Long Island Composers Alliance (Seattle).

This year's session in New Orleans opened with music by three members (guitar, clarinet, bass) of the New Orleans Klezmer All-Stars, perhaps New Orleans only professional klezmerim. At least one of the tunes they played showed a New Orleans rhythmic influence on the traditional Klezmer style, an influence which would have been even more pronounced had the group's drummer been with them.

Following the music, John Baron, Chair of the Tulane University Music Department, offered an overview of Jewish music in New Orleans, providing both historical and current-scene information. Among many other items of information, he discussed the involvement of the Jewish community in the development and preservation of jazz in the city (e.g., the Jaffe family's role in creating and running Preservation Hall), the yearly jazz service at Touro Synagogue, and the strong Jewish studies program at Tulane (Prof. Baron has himself taught a course in Jewish music at the University for many years).

Wayne Shaf, Archivist at the Arnold Schoenberg Institute, next described the events which have led to the Schoenberg Family's decision to move the Institute from USC to its likely new home in Vienna. Contractual issues, including disagreements about usage of the Institute's facilities, lead to irreconcilable differences—and litigation—between the family and the university. The family remains committed to providing for the best possible physical and administrative situation for the Institute and Archive. Unfortunately, the level and quality of support desired by the family seem to be beyond the capability of any US institution to provide.

continued on the next page
Ida Reed Receives MLA Citation

The Music Library Association awarded its Citation to Ida Reed, mentor and organizer, in recognition of her distinguished service to music librarianship.

In presenting the citation to Ms. Reed at the 1997 annual convention, Jane Gottlieb, president of the Association, noted that Ida had been instrumental in founding the Pennsylvania Chapter of the Music Library Association in 1975, as well as mentoring many new music librarians in the profession.

Ida’s current position is Music Librarian and Adjunct Professor in the School of Information and Library Science at the University of North Carolina, Chapel Hill.

Before returning to her native South for her present position at UNC, Ida was Head of the Music and Art Department at the Carnegie Library of Pittsburgh, from 1974-84, with previous positions in the department as Assistant Head and as librarian in the Music Division. During her tenure at Carnegie, she was a guest lecturer in graduate courses at Carnegie Mellon University’s Department of Music, Duquesne University’s School of Music, and in both the Music Department and the School of Library and Information Science at the University of Pittsburgh.

Ida Reed is the current editor of the fifth edition of Duckle’s Music Reference and Research Materials, a standard resource for musicians. She has also contributed a number of articles on Pittsburgh and its music to the New Grove series of dictionaries, as well as to other publications of the library profession.

Her activities for the Music Library Association are perhaps the primary reason for the presentation of the citation—and Ida has served the organization in a number of capacities. She was elected Member-at-Large on the Board of Directors in 1986 and served a two-year term. Other positions in MLA during her career have included Placement Officer, Nominating Committee Chair, Program Committee Chair for the 1986 national meeting, and Exhibits manager. She also served on the Administration Committee’s Statistics Subcommit-

tee (as co-chair); as well as the following committees: Public Library, Music Library Administration, and Selection and Acquisitions. Her articulate advocacy for public music libraries is well known among her colleagues and has helped maintain the balance between the academic and the public music librarians within the organization.

Ida Reed has also played an important part in organizing the art and music library communities in Pittsburgh. She helped found both the Art Libraries of Pittsburgh, which consisted of four institutional members, and the Pittsburgh Area Music Libraries, consisting of five institutional members. Both groups worked on a series of cooperative projects, including a guide to the collections of the art libraries.

Other professional activities have included membership in the Sonneck Society, the International Association of Music Libraries, and as the faculty advisor for the UNC-Chapel Hill Chapter of Sigma Alpha Iota, a women’s honorary music fraternity.

continued on page thirty-two

Roundtable Reports

continued from the previous page

With little time remaining, the meeting closed with a few announcements from the membership and a brief discussion about the function and objectives of the JMRT; letters were then solicited and received for the continuation of the JMRT for another four-year term.

Large Research Libraries

Paula Morgan, Princeton University

The group’s discussion focused on three topics: processing of music microfilms, selection of contemporary music, and electronic resources.

Large research libraries frequently own sizeable collections of early printed and manuscript music on microfilm; the cataloging of these films, particularly manuscripts, can require specialized knowledge on the part of the cataloger, and cataloging departments may be unwilling to devote the necessary extra resources to such processing. One suggestion involved creating a computer file of brief cataloging in order to make such collections bibliographically accessible, both to local patrons and to other large research libraries. Mounting the file on a library’s web page would be one means of providing bibliographic access.

Selection of contemporary music presents a variety of problems. Beyond composers with local associations, how does one choose from the wide variety of compositional styles and genres represented by published scores, to say nothing of the even more readily available recordings? An RLG Music Program Committee project to ensure reasonably complete coverage of American contemporary music was begun some years ago; perhaps regional arrangements would be more effective. Faculty and student input is always very helpful but not always easy to enlist.

Acquisition of electronic resources seems problematical for many institutions. Among the difficulties are funding, reader access, and bibliographic instruction for users. The high costs of these resources are often met through across-the-board assessment of subject specialist’s book funds, whether or not the resource is useful to the particular subject.

Some discussion was devoted to the future of the roundtable, which is currently up for renewal. A new coordinator and the requisite number of letters requesting renewal were not assured by the conclusion of the meeting.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 April 1997</td>
<td>New England Chapter, Spring Meeting&lt;br&gt;Hartford Public Library&lt;br&gt;Hartford, CT</td>
</tr>
<tr>
<td>18-19 April 1997</td>
<td>Charles Fowler Colloquium in Arts Education:  &quot;Music Education as Praxis: Reflecting on Music-Making as Human Action&quot;&lt;br&gt;University of Maryland at College Park</td>
</tr>
<tr>
<td>25 April 1997</td>
<td>copy due for issue no. 109 to <em>MLA Newsletter</em> Editor</td>
</tr>
<tr>
<td>25-26 April 1997</td>
<td>Symposium Honoring Dr. Wallace McKenzie&lt;br&gt;Louisiana State University</td>
</tr>
<tr>
<td>30 April - 3 May 1997</td>
<td>The Association for Recorded Sound Collections [ARSC] Annual Conference&lt;br&gt;Nashville, TN</td>
</tr>
<tr>
<td>29 May - 1 June 1997</td>
<td>IAWM 10th International Congress on Women in Music&lt;br&gt;California Institute of the Arts</td>
</tr>
</tbody>
</table>

Continued from page thirty-one

Ida’s personal contributions to the Arts community have included board memberships in a number of Pittsburgh’s musical organizations, including: Friends of the Music Library (for which she served as secretary from 1974-80, as well as library liaison); the Mendelssohn Choir (which serves as the choir for the Pittsburgh Symphony Orchestra); the Pittsburgh Concert Society (with a term as Treasurer from 1979-82); the Pittsburgh Camera; and the Tenth Anniversary Committee of WQED-FM. She also co-produced a weekly radio program on WQED-FM, entitled “Music from the Archives at Carnegie Library,” from 1979 until 1984.

In keeping with her sense of responsibility to society, she also provided service to the Allegheny County Jail in Pittsburgh, for whom she organized a five thousand-volume library for the inmates, with four fellow librarians.

Besides being an advocate for the Arts, Ida Reed also participates in a number of them. She lists her hobbies as choral singing, cooking (especially pies, “both sweet and savory”), collecting and reading Southern literature, and doing needlework (patchwork/quilting, needlepoint, and Danish flower embroidery.) Ida can always be seen at the national meetings with a bag of needlepoint and helpful hints for the novice needlepoint student. ✤