A Call to Action: MLA Launches Plan 2001

David Farneh, for the Ad Hoc Task Force on Plan 2001 Implementation

Nearly every cultural organization in the U.S. is reassessing its role in the larger environment, exploring new venues for outreach and development, and analyzing how it can be more responsive to the needs of its membership. MLA's Plan 2001 is right in step with the times. To familiarize yourself with the history of the plan and its specific initiatives, see Mary Wallace Davidson's article, "Music Library Association Self-Study Steering Committee: Final Report to the Membership: June, 1996" in the current, June 1997 issue of Notes. The full text of the plan is also available on the MLA Clearinghouse (http://www.music.indiana.edu/tech_s/mla/index.htm). The success of any strategic plan is dependent on the creative and diligent implementation of each initiative, careful coordination of efforts throughout the organizational structure, and an ongoing dialogue among the organization's membership. Almost all of MLA's committees will be called upon in some way to further the goals of the plan, usually in addition to fulfilling their regular charges.

None of these goals can be achieved without the proactive involvement of each and every member. For the next four years, Plan 2001 must be like a mischievous childhood friend, always tugging on our sleeves for attention and tempting us to explore new places, concoct new plans, and even relive previous experiences in the context of newly found knowledge. Each of us must work hard to keep the goals of Plan 2001 alive and in focus by referring to them in meetings of committees, subcommittees, and chapters, as well as discussing the specific outreach initiatives informally with anyone who will listen, including librarian colleagues, faculty members, administration, professional and amateur musicians, and our library users. This is a time to create a new image of MLA to the outside world and to institute programs that will enhance our own professional lives and future prospects.

Even though this is the first general report on the Plan's implementation (and a similar report will be a regular Newsletter column until the Plan is fully implemented), many people have been quietly at work at it for over a year. Past President Jane Gottlieb and current President Diane Parr Walker have expanded the charges of various committees and created a number of Ad Hoc groups to address specific initiatives, summarized as follows.

Ad Hoc Committee on MLA Publicity and Press Releases (formed October 1996: Ruth Henderson, chair; Leslie Bennett, Susan Dearborn, Stephen M. Fry).

Charge: To review MLA's publicity mechanisms in light of Plan 2001's initiative "to increase and enhance visibility outside the Music Library Association," and to review the nature of MLA continued on page four

Working Group Survey in Progress

David Lesniaski, Chair, MLA
Working Group on Music Library Personnel Characteristics

The MLA Working Group on Music Library Personnel Characteristics is conducting a survey of MLA members and potential members. About one quarter of the MLA membership was randomly selected to receive the survey, and the survey also was sent to several dozen randomly selected chapter members and recent conference attendees.

The survey has been several years in the making. The Working Group had input from representatives of many different groups within MLA, and the survey has been previewed by some MLA members, most recently at the open session of the Working Group in New Orleans. The questionnaire asks for information about many different facets of our work, education, and MLA participation. We hope the responses will help provide a profile of MLA members and potential members, and continued on page four
President’s Report

Diane Parr Walker, 
University of Virginia, MLA President

Our organization has been busy since many of us met in New Orleans. All of our committees, subcommittees, working groups, and officers continue their work for the organization; we have established one new committee and a working group; several new committee chairs and members have been appointed; and members have renewed four of the Association's Roundtables. The committees charged to implement features of Plan 2001 are heading the Plan's “call to action,” as David Farneth reports elsewhere in this Newsletter. [See p. 1 — Ed.] The Ad Hoc Task Force on Plan 2001 Implementation will report our progress in each issue of the MLA Newsletter as we address our goals — to increase and enhance MLA's visibility; to intensify our efforts at fund raising, recruiting and retaining members, and continuing education; and to enhance the effectiveness of the Association's internal organization and operations.

The Organizational Liaison Committee is the final new committee to be organized specifically to address the goals of Plan 2001. Paula Matthews will chair this group, which is charged to foster informal affiliations with professional musical, scholarly, and library organizations whose interests and activities correlate with those of MLA. The committee will develop mechanisms through which members of MLA who regularly participate in the meetings and activities of other professional organizations can communicate information about MLA to those groups and news from these other groups to the membership of MLA. Paula’s experience as MLA’s representative to ALA will serve us well as the foundation upon which to build this initiative.

Why a new committee to coordinate organizational liaisons? Plan 2001 calls for us to build stronger ties with other organizations.

The Organizational Liaison Committee is not MLA’s first effort to coordinate with other organizations, of course. As an Affiliate of ALA, MLA sends a representative to each ALA conference, and we are participating actively as ALA expands its outreach to affiliate organizations. Those who attend ALA regularly may want to find the Affiliates’ booth, as well as stopping by to help staff our exhibit table, at ALA’s San Francisco conference this summer to see one area in which we are linking with other organizations. The Bibliographic Control Committee’s liaisons to several ALA cataloging committees, through which we have achieved significant influence on national cataloging policies, are also manifestations of our organization’s longstanding linkage with ALA.

We maintain joint committees with other organizations and appoint MLA representatives to participate in initiatives of strategic importance to us. Among these well-established collaborations are our Joint Committee with the American Musicological Society on RISM, and the Music Publishers’ Association/Major Orchestra Librarians’ Association/MLA Joint Committee. MLA is represented on the RILM/U.S. Governing Board and the National Information Standards Organization (NISO). These working relationships have served the interests of music librarianship and contributed to national and international discussions on issues of professional concern to us all for many years.

So, why a new committee to coordinate organizational liaisons? Plan 2001 calls for us to build stronger ties with such other organizations as ALA, the Art Libraries Society/North America, The Society of American Archivists, IAMaN, the College Music Society, and the Sonneck Society. The objective is to increase communication, to share our expertise and gain from continued on the next page

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MLA NEWSLETTER
Michael John Rogan, Editor
Linda Hartig, Editor-Elect

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

The purpose of the Newsletter is to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship. All communications and articles are welcome. Address correspondence to:
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The deadline for submitting copy to the editor for issue number 110 (September-October 1997) is 29 August 1997.

Submissions are preferred via e-mail, but paper copy (double spaced) via USPS accompanied by 3½" disk containing text files in WordPerfect for DOS is acceptable.
President’s Report

continued from the previous page

that of others, and to coordinate efforts
in areas of shared interest. Although
we do not anticipate that we will be
able to commit funding to send an offi-
cial representative to each of these
organizations, we do hope that MLA
members who are active in these and
other appropriate societies will volun-
teer to serve as ambassadors between
MLA and another organization. We will
issue a call for volunteers via MLA-L
and a future issue of the Newsletter; if
you are a member of a professional
association with which you believe
linkage with MLA would be beneficial,
please respond.

Several other appointments have
been made to MLA's committees. Laura
Dankner now chairs the Development
Committee, which will both continue
the successful fund-raising strategies of
the past few years and expand them to
address Plan 2001's initiative to
increase the General Endowment.
William Coscarelli succeeds Brad Short
as chair of the Resource Sharing and
Collection Development Committee.
The Local Arrangements Committee for
the 1999 annual meeting in Los
Angeles has already begun its work
under the able leadership of co-
chairs Kathryn Glennan and Renee
McBride. Mark McKnight chairs the
Nominating Committee for the fall
election of a Vice President/President
Eelect, Recording Secretary, and three
members-at-large for the Board of Direc-
tors. The other members of the
committee are Charles Coldwell, Pat
Fiskin, Bonlyn Hall, and Don Roberts.
Please note their call for nominations
in this Newsletter (on p. 6) and offer
your suggestions for the next slate of
officers.

Deborah Pierce and Linda Barnhart
have both recommended a number of
new appointments to the subcommit-
tees that work under the auspices of the Administrations and Bibliog-
graphic Control Committees, respec-
tively. In addition, BCC has formed a
new Working Group to develop a BCC
Website.

Four Roundtables have been
renewed until 2001 since the annual
meeting: American Music, which will
be coordinated by Dan Cherubin; Bib-
liography, with Rick Jones coordinat-
ing; Contemporary Music, coordinated by Ralph Harstock; and Jewish Music, coordinated by Marion Stein. MLA's Roundtables are
formed by members around topics of
interest to at least six individuals will-
ing to recommend formation of a
Roundtable in writing to the President.
Each Roundtable exists for four years,
after which it can be renewed through
a similar process of expressions of
interest and support from six members
of the Association. Each of the Round-
tables renewed this year received
enthusiastic support from members
who have found participation in them
a particular benefit of their membership
in the organization and attendance
at annual meetings.

As you read this report, the
Finance Committee and Board have
just finished their spring meetings in
Ann Arbor, Michigan. The spring meet-
ing is the time when the Finance
Committee and Board plan the budget
for MLA's next fiscal year, which will
begin on July 1st. That process is an
annual balancing act of combining all
the requests for funding received by
committee chairs, officers, and others
with fiscal responsibilities and match-
ing them against projections of income
for the next fiscal year. I look forward
to reporting the results of this process,
as well as other results from these
meetings, in my next report.

Correction

This photo appeared in the MLA
Newsletter (March-April 1997) No. 108,
on page 20, accompanying a Profile
column on Frank Campbell. The
photo was incorrectly cropped, and
the image of Richard Jackson was
incorrectly identified as Frank. Here is
the photograph in its entirety. Frank is
seated, lower left. Richard is standing,
center. An unidentified woman is par-
tially visible in the lower right corner.

The photo was given, along with
many others, to the MLA Archives as
part of a scrapbook compiled by Olga
Buth of the MLA meeting in Santa
Monica, California, 1-7 February 1982.
If you have any further information
about this photograph, or would like
guidelines about donating MLA related materials to the MLA Archives, please
contact Bonnie Jo Dopp, Curator, Special Collections in Music, University of
Maryland at College Park.

(301) 405-9256
bd55@umail.umd.edu

—your humbled Editor

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Plan 2001 Implementation

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press releases and their means for dissemination. A final report is due prior to the June 1997 Board meeting. [See Plan Initiative I.C.]

Ad Hoc Administrative Services Committee (formed December 1996: Linda Solow Blotner, chair; Bonna Boettcher, James P. Cassaro, Beth Christensen, Daniel Zager).

Charge: To conduct an intensive review of current administrative functions and services. A final report is due prior to the 1998 annual meeting. [See Plan Initiative IV.A.]

Ad Hoc MLA Chapter Committee (formed January 1997: Roberta Chodacki, chair; Bonna J. Boettcher (ex officio), Jane Gottlieb (ex officio), Lynne Jaffe (ex officio) Ruthann McTye, Peter Munstedt, Leslie Troutman, Judy Tsou, Diane Parr Walker (ex officio).

Charge: To foster informal affiliations with musical, scholarly, and library organizations whose interests and activities correlate with those of MLA; to coordinate and train members of MLA who are active in other organizations to effectively bring MLA's message to other groups and to communicate news of those groups' activities to the membership of MLA; and to develop and maintain structures for communication and reporting with liaison organizations and about them to MLA. The committee also coordinates communication between MLA's official representatives to ALA and NISO and the MLA membership. [See Plan Initiative I.A.1.]

Expanded charges to existing committees:

- Membership Committee (Lynne Jaffe, chair; Bonna Boettcher (ex officio), Joseph Boonin, Eileen Dolan-Heitlinger, Sarah Dorsey, Jane Gottlieb (ex officio), Paula Matthews, Geraldine Ostrove, Carl Rahkonen.

- Development Committee (Laura Dankner, chair; Pauline Bayne, Leslie Bennett (ex officio), Linda Solow Blotner, Bonna Boettcher (ex officio), Joseph Boonin, James P. Cassaro (ex officio), Susan C. Dearbone (ex officio), Sarah Dorsey, Jane Gottlieb (ex officio), Geraldine Ostrove, Jean Purnell, Gordon Rowley, John Tanno, Diane Parr Walker (ex officio).

Expanded charge (March 1997): To plan fund raising and public relations activities, implementation Board decisions regarding the direction of the Association's growth, and to address Objective II.B. of the Plan, to intensify development and fund raising efforts beyond our present, already very generous membership, to increase endowment to an amount equal to at least three times the operating budget.

Future Newsletter reports will highlight the individual work of these existing groups and the work of groups yet to be assigned specific tasks. If you wish to comment on any aspect of Plan 2001, do not hesitate to contact a member of the task force assigned to oversee its administration: David Farneth (coordinator), Jane Gottlieb, Leslie Troutman, Diane Parr Walker, or Daniel Zager.

Ad Hoc Task Force on Plan 2001 Implementation
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Kurt Weill Foundation for Music
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Survey

continued from page one that the information which emerges from an analysis of the data will help MLA in articulating and meeting the needs and aspirations of its members.

If you have received a copy of the survey, please return it as soon as possible. Since we are sampling only a fraction of MLA members, each voice is important and each reply critical in obtaining reliable data. The more reliable the results, the better the uses for information gleaned from the survey. While we hope information from the survey can help MLA as a whole, the survey results also can help each one of us to understand better the similarities and differences we have among ourselves in our professional, scholarly, and musical lives.
A variety of topics appeared on MLA-L the last two months (March-April). Copyright, reserves, the centralization of branch libraries, musical format subdivisions, the musical presentation statement and many other topics were discussed. Before turning to those topics however, I would like to take the opportunity to introduce myself as the new editor of the "E-Mail Digest." Those who know me are probably not surprised at seeing me in this new role.

I have been an avid reader of MLA-L throughout my years as a paraprofessional, a library student, and now as Music Librarian at Davidson College. The combination of professionalism and collegiality evident on the list is laudable and reflects many of the best qualities of MLA and its members. The "E-Mail Digest" plays an important role by providing a window to MLA-L in print form, and I look forward to continuing the fine work done by previous editors of the column. Toward that end, I encourage anyone with comments or questions about the column to contact me, now or in the future.

In late March, Ralph Papakhian (Indiana University) announced that MLA-L has moved to a new server and is now using an updated version of the LISTSERV software. Please address all correspondence intended for list distribution to: MLA-L@LISTSERV.INDIANA.EDU. Send administrative listserve commands to: LISTSERV@LISTSERV.INDIANA.EDU. Messages to the old addresses will be forwarded, but only for a few months. Documentation will continue to refer to the old address, until it is gradually corrected. A nice feature available as a result of this change is a web interface to the MLA-L archives. The correspondence is now searchable via the World Wide Web at: http://listserv.indiana.edu/archives/mla-l.html. The Automatic File Distribution utility is no longer available, but it will be replaced by future improvements to the web interface.

Copyright issues remain a concern for music librarians, as they strive to meet the needs of users while staying within flexible, but relatively vague, copyright laws. Richard Marcum (Mercer University) asked about the legality of making an anthology from sound recordings in his library's collection, several copies of which are to be placed on reserve for students. Barbara Hirsch explained that at the University of California, Santa Barbara, they would place one copy of this sort of anthology on reserve, but that their listening equipment permits one tape to be accessed from many different stations simultaneously. The concept of "one copy for educational use" applies, she reasoned, and suggested that making multiple copies would be an infringement in any case, since only one recording was purchased. Another librarian responded that the production of anthologies is not permissible, but that if the teacher makes the tape and places it on reserve, the library is not liable. In Canada, reported Bernard Katz (University of Guelph), such an anthology could not be made without the permission of the composers, lyricists and record producers.

To aid in the development of reserve copyright policies at her institution, Lynn Gullickson (University of Northern Iowa) asked users if they set a limit on the number of items that may be placed on reserve for a course. The number of items on reserve for a course may have copyright implications, if the reserves are serving to substitute for a textbook or its equivalent. Stephen Luttmann (University of Houston) reported about 50 reserve items per course, while Tom Moore (Princeton University) replied that they have no limits, and that currently they have a course with 250 titles on reserve. David Guion (John Marshall Law School) suggested a recent book by Mary Brandt Jensen that might be useful: Does your Project have a Copyright Problem? A Decision-making Guide for Librarians (Jefferson, NC: McFarland, 1996). The "Guide to Copyright for Music Librarians," available on the MLA website, was a resource suggested by David Gilbert (Wellesley College). A query about sources listing music in the public domain was posted by Julia Marshall (DC Public Library). Did anyone know of resources beyond the Jass Guide to P.D. Music, and titles available from Katzmarek Publishing? Three sources were recommended by respondents. Val Elliott (Indianapolis-Marion County Public Library) related that Public Domain Research offers several items and services, including the monthly Public Domain Report ($359/yr) and the Public Domain Report Music Bible ($377). Music in the Public Domain, by Marji Hazen (Columbus: Monksberry Press, 1994) was suggested by Stephen Wright, who noted that users looking for lists of public domain music are often seeking reassurance that a piece they have already selected is okay to use.

The debate about branch vs. centralized music libraries resurfaced as Marjorie Travaline (Rowan University) solicited comments on the topic. Of thirteen responses she received on and off MLA-L, she reported that only one spoke to any positive effects of centralization. The other twelve offered a variety of comments in favor of branches. Some suggested that branch music collections moved to a central location suffered a drop in circulation and use, and that the specialized assistance given in a branch setting is difficult to maintain. Cost savings of moving to a central location are not as great as may be imagined, because of the cost of providing listening facilities. Ralph Papakhian commented that it may now be possible, with automated circulation systems, to demonstrate what many librarians have long known: that the field of music is more library

The field of music is more library dependent than most other fields.

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dependent than most other fields. Traditionally, music libraries have often been the first or only branch libraries in colleges and universities, perhaps because the nature of music materials, and the way those materials are used, requires special treatment best provided in the branch setting.

Musical compositions appear in print in a variety of formats. Clearly differentiating among these formats is one of the many challenges facing the music cataloger. Two questions in April helped clarify the process. Heidi Gottman (Queens Borough Public Library) requested guidance on where in the cataloging record to place the term “conductor’s score.” Possibilities include the optional musical presentation statement (field 254), the physical description area (field 300), and the note area (field 500). Deborah Sherman (Manhattan School of Music) referred to AACR2 rule 5.3b, which says to transcribe in the musical presentation field “a statement of [physical presentation] found in the chief source of information.”

Many catalogers, one respondent noted, transcribe such statements even when they are not in the chief source. Andrew Dunnett noted that the “Guidelines for Sheet Music Cataloging,” available via the MLA website, includes a section on the 254 field.

Patrick Maxfield (New England Conservatory) went further, describing the different terms that may appear in the 300 or 254 fields, and explaining that indications of arrangement in the chief source of information, such as “vocal score,” are transcribed as part of the statement of responsibility.

A second question on the topic of musical formats was raised by Sophia McMillen (University of Hawaii at Manoa). Why does the LC Subject Cataloging Manual prohibit using musical format subdivisions, such as “scores,” for certain compositions? Consistently using them would allow users to distinguish recordings from printed music more easily. Michael Colby (University of California, Davis) explained that the subdivisions are used for printed music that can appear in more than one form. For items that can appear in only one format (e.g., a piano sonata), the format subdivision is not “necessary.” He added that many online catalogs allow users to limit a search by format. Karl van Ausdal (Appalachian State University) observed that the term “score” is used generically, to mean any printed music, as well as the more specific, technical sense used in cataloging. This causes confusion for users.

From a historical perspective, Ralph Papakhian noted that the Library of Congress did not use subject heading cards in its card catalog for scores; it used a classified catalog. Cards for recordings and scores were not found together in the same files, so there was no need for LC to differentiate between the two in their music headings and subdivisions. Perhaps, he suggested, it is time to consider making LCSH a standard, rather than a reflection of Library of Congress practice.

Librarians across the country received word early this year that the Schwann family of catalogs had been sold to Valley Records, and that the catalog of popular sound recordings, Spectrum, was no longer going to be published. Echoes of the news found their way onto MLA-L, as contributors sought information about the sale as well as alternatives to this useful tool.

Marlyn Bergin (Calif. State University, Long Beach) reported that Valley Records offers a CD product called “Sound Search.” Another print product, Phonolog, was deemed expensive and “chunky” by some respondents. Several people asked if there were resources on the web that might be useful. Stephen Wright (Northern Illinois University) suggested Anna Seaberg’s “Music Selection Resources on the WWW” (http://www.halycon.com/aseaberg). In mid-March, Kent Underwood (New York University) relayed information from a representative of Valley Records, who stated that Spectrum would be published in the late fall.

Call for MLA Board Nominations

The 1997 Nominating Committee welcomes recommendations for nominations for the following: for Vice President/President Elect to begin serving in 1998; for Recording Secretary to serve a two-year term, beginning in 1998; and for Members-at-Large to serve on the Board of Directors for a two-year term beginning in 1998.

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

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

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Music Library
P.O. Box 5188
University of North Texas
Denton, TX 76203
mmcknight@main.library.unt.edu
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Communications must be received by 20 June 1997 to be guaranteed full consideration by the Committee.
American Music

George Boziwick, NYPL

Nearly 40 attendees convened for the annual meeting of the American Music Roundtable. There was no formal presentation this year, but rather a simple exchange of information, ideas and concerns. New collections of great interest were noted (see the column Our American Music, p. 10), as well as other projects, conferences, and general news of interest in the field.

George Boziwick has stepped down after four years as Coordinator, and Dan Cherubin of The New York Public Library for the Performing Arts has been approved by MLA President Diane Walker as the new coordinator. Concurrently the roundtable has been renewed for another four years beginning in 1998.

I would like to thank all of those who have expressed their enthusiastic support for the American Music Roundtable as a uniquely informative and lively resource for those of us in the MLA community who specialize in American music.

Small Academic Libraries

Dorothy Bognar,
University of Connecticut, Storrs

About 50 people were in attendance for the Small Academic Libraries Roundtable session held on Friday 31 January. Billed as “Saints and Sinners: An Open Discussion Concerning Library-Faculty Relationships,” the session opened with a presentation by three panelists, moderated by Carolyn Johnson. Each panelist spoke for ten minutes about particular experiences with an aspect of faculty-library relationships; all were able to de-emphasize the negative and put a positive spin on potentially touchy subjects.

Carolyn Johnson opened with the observation that while we have all had some negative experiences in this area, the majority of our faculty are either “invisible” [non-users] or positive in their approaches. Carolyn briefly described her involvement with faculty at Connecticut College with efforts to develop and nurture a bibliographic instruction program for undergraduate students. While early attempts to establish a more formal, structured approach met with a lukewarm reception by faculty, persistence and ingenuity over the past 11 years have led to the establishment of a course required for all students taking instrumental lessons, a course which now includes an important, and graded, music library component for all sessions offered. Several fairly recent changes in college practices have perhaps helped to foster faculty acceptance of bibliographic instruction activities; (non-voting) participation of the librarian in faculty meetings, the current explosion of available technology and electronic resources, and the college-wide raising of teaching standards as measured by actual student performance in each department. Although much is left to be done in the area of developing BR programs, creativity and endurance are needed. Carolyn suggested that we can exchange dialogue with faculty by offering to help them learn more about our resources while asking them to help us become better teachers.

Margaret Ericson (Tufts University) offered views on how faculty deal with being at a small-sized institution located within the shadow of a much larger, possibly better endowed, institution. Margaret mentioned some examples of methods which have helped to improve and strengthen library-faculty relationships in such a situation:

1. support from departmental and university administration for faculty involvement in library affairs,

2. establishment of active faculty library committees (including a faculty Music Library Committee),

3. a faculty liaison program in which one faculty member from each academic department is appointed as a liaison to the library,

4. the requirement of library impact statements (filtered through a library bibliographer) for all new courses. Margaret spoke more specifically about how faculty had been more involved in helping to respond to the suggestion that the Music Library merge with the central library in order to solve the ever-present space problems. Margaret was continued on page eight.

Nominations Sought for Publications Awards

The MLA Publications Awards Committee welcomes recommendations for the Association’s three publication awards.

The Vincent H. Duckles Award is presented annually for the best book-length bibliography or other research tool in music; the Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature; and the Eva Judd O’Meara Award for the best review published in Notes.

To be considered for an award, all nominees must bear a publication date of 1996. Nominations should be sent by 1 July 1997 to

Jean Morrow (Chair)
Spaulding Library
New England Conservatory
33 Gainsborough Street
Boston, MA 02115
NEC_JAM@FLO.ORG

Members of the committee include Jean Morrow (Chair), Michael Fling, and R. Wayne Shoaf. Awards will be announced at the MLA annual meeting in Boston, February 1998.
Roundtable Reports

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successful in gaining faculty support for hiring a consultant/planner, who assisted with assessing collection growth rates, recommending floor plans for renovation and expansion within the music area (including use of compact shelving), helped to identify materials which may no longer be needed, and facilitated the establishment of a joint committee which was charged with finding ways to fund initiatives.

Alan Karass (The College of the Holy Cross) described his experience as a newly appointed Music Librarian and his initial decision to determine the existing “corporate culture” in the Music Department and how to operate successfully within this culture (rather than trying to change it). Alan observed that the key to functioning well within the prevailing corporate culture would involve positive utilization of informal communications in all library-faculty relationships and venues. His faculty eschews formal discussions, meetings, bibliographic instruction sessions, reserve forms and rules, and most formal planning. On the other hand, much progress is made in “the kitchen” and hallways, informal e-mail, individual on-one encounters and word-of-mouth sharing/discussions, and social events (both big and small) to which the Music Librarian is always invited. Alan finds that he can best assist faculty with their needs by taking notes (and following up on them) and by not insisting upon formal procedures for accomplishing day-to-day functions.

The panel was followed by a lively, open discussion on the same topic.

Social Responsibilities

Don Brown, El Camino College

The 1997 Social Responsibilities Roundtable presentation was held as an educational session on the merits and challenges of “socially-responsible investing.” The session was intended to be a prelude to the meeting of the MLA Investments Subcommittee, which was held later that afternoon.

Don Brown (El Camino College), SRRT Coordinator, started the session with a review of the MLA-Listserv discussion concerning the MLA’s new policy on investments which had been adopted at the end of 1995.

He reported that the discussion on the listserv generated eloquent opinions on all sides of the issue, but had led to heated exchanges becoming somewhat personal in nature. In June, 1996, after several calls for open discussion at the MLA Annual Meeting, Jane Gottlieb, MLA President, announced that the Investments Subcommittee would hold an open meeting in New Orleans. All in all, a sensitive retelling of the controversy.

Carolyn Dow (Lincoln Public Library) presented an annotated bibliography of articles concerning socially-responsible investing which provided an useful overview of the literature.

The guest speaker was Ms. Kathy LaBorde, from The First Commerce National Bank Community Development Corporation, who spoke to the assembly about the pros and cons, as well as the act of defining, socially-responsible investing.

Comments from the attendees indicated a general assessment that the session was very well-balanced and enlightening in its presentation of the issue.

Video

Ian Fairclough,
University of Wyoming

MLA’s Video Roundtable met on Friday 31 January from 2:30 to 4:00 PM during the annual conference in New Orleans. The program listed just one presentation topic, “Outsourcing Acquisitions for Music Videos,” prepared by Laura Probst (University of Minnesota), who led the discussion and provided handouts on both the outsourcing aspects of her topic and lists of vendors providing supply services.

New Members

The Music Library Association welcomes the following new members:

A-R Editions, Madison, WI
(corporate member)
Mr. W. Abush, Westbury, NY
Telio Benio, Firenze, Italy
John Bewley, Piscataway, NJ
Betty Buchanan, Bethesda, MD
Larry W. Griffin, Ft. Wayne, IN
Richard W. Vallone, Somerville, MA

Time was available to discuss other topics, such as the recently published MLA Technical Report Cataloging Musical Moving Image Materials. We revisited the communications with Mr. Herbert Seltz of Bloomington, Ind., who contacted the VRT coordinator last year in connection with his association with the Internationales Musikzentrum Wien and its publication “Opera on Screen.” (You may access their website at http://www.imz.magnet.at/imz/).

Mark Tolleson, Assistant Director of the New York Public Library for the Performing Arts, gave a preview of next year’s VRT program on videos in the collection of the New York Public Library, in which he will be joined by Patrick Hardish of NYPL’s branch libraries. The VRT is intended as a discussion group on all aspects of “video” (broadly defined) in music librarianship; anyone who would like to present a paper, lead a discussion, or make a report on their library’s work in video at a future conference is invited to contact the coordinator.

Women in Music

Karen Jung,
Southeastern Louisiana University

“Women in Music in New Orleans” was the topic for this year’s roundtable meeting, which included two informative perspectives of the roles on women in music in our host city. The session was coordinated by Candice Feldt (Tufts University) and Renee continued on the next page
Lasting Concerns

Kenneth Calkins
for the MLA Preservation Committee

The Northwestern University Music Library recently implemented a preservation program to transfer unique magnetic tape holdings to the CD-Recordable (CD-R) format. Planning for the program commenced two years ago as a way to improve access to a large number of archival tapes. These unique tape holdings are part of special collections such as the John Cage Archive and ONCE Collection. The Music Library also maintains an archive of School of Music performances on open reel tape and DAT. Although established practice stipulates transfer to open reel analog tape for preservation copies, we decided to join the group of sound archivists now using CD-R technology.

CD-R discs have the same dimensions, data capacity, and sound quality as regular CDs and are playable on regular CD players. A CD-R machine converts data to optical storage by using a heat laser to "burn" the program into an embedded layer of organic dye in the CD-R disc. CD-R is a "write-once" technology, meaning that anything written to a CD-R disc is permanent. The write-once factor is seen as an advantage for archival purposes because discs cannot be unintentionally erased or re-recorded, although it is viewed as a limitation for the consumer market, where re-writable CD is an emerging technology.

Optical data storage is highly cost-effective, and CD-R technology with specialized hardware and software has also been increasingly used for archiving textual or image data. The CD-R industry has developed high quality discs for the archival market that use phthalocyanine dye for the recording layer (these are also called gold discs, as opposed to the green cyanine discs). Accelerated aging tests of the phthalocyanine discs indicate a lifespan of at least 100 years under room temperature conditions.

CD-R offers major advantages over tape formats: random access, non-deteriorating playback on readily available equipment, and expectations of longevity. As a digital format, subsequent copies can be made without a loss in audio quality. In addition, the cost of these discs is now very low as compared to high quality open reel analog tape which can cost up to four times more per reel. With regard to our own playback equipment needs, as service demand warrants we can invest in additional CD players at a fraction of the cost of professional open reel tape decks. Recordings coming to us on DAT can be transferred to CD-R, preserving the original digital sound in a format that allows for unlimited playback.

CD-R does have shortcomings to consider. Analog tape has been a known commodity for decades, however the number of archival analog tape products with known longevity is now in decline along with the market. CD-R system prices have been dropping considerably over the years but remain relatively expensive. Also, the CD-R recording process can be somewhat tricky because errors made during the recording process are not reversible.

There are two general types of audio CD-R systems: computer-based and stand alone. Computer-based systems were the first developed. Essentially, three units are required: an

Roundtable Reports

continued from the previous page

McBride (University of California, Los Angeles).

The first presenter was Monifa Johnson, who is Program Director and Archivist of the New Orleans Jazz & Heritage Foundation. She also serves as Associate Producer for the Foundation, and as Music Heritage State Coordinator for the acclaimed New Orleans Jazz & Heritage Festival. Ms. Johnson paid tribute to the “Spirit of the New Orleans Jazz & Heritage Festival” — her mentor, Allison Miner. Ms. Johnson showed a documentary video about Ms. Miner’s life and involvement with the Festival, “Allison Miner: A Cultural Legacy,” produced and directed by Amy Nesbit and published by Video Veracity, 1996.

In 1970, Ms. Miner and Quint Davis organized the first NO Jazz Festival. The first festival allowed for a mixing of the races, an uncommon sight in the South at the time. This festival soon became not only a celebration of jazz music, but of multicultural life.

Throughout her short life, which tragically ended at the age of 46, Ms. Miner was truly a musician’s advocate.

The second presenter of the session, Thais St. Julien, Director of the medieval music ensemble Vox Feminarum, began with an overview of the role of women in classical music in New Orleans, although before the 19th century, there is little known about women in classical music in New Orleans.

In the 19th century, women functioned mostly as performers, and music lessons were considered an integral part of young ladies’ societal training. To some extent, women composed music, much of it published by local publishing houses, during this period. In the 20th century, women became more involved in music and functioned not only as performers, but also as teachers. Women’s clubs of trained musicians were organized in the 1920s. Women were seen in growing numbers in the symphony orchestras of the 1970s and 1980s. Ms. Julien stated that the role of women in music in New Orleans can be seen as a reflection of their role across the United States.

Ms. Julien concluded her presentation with some autobiographical information about her music career and some information about Vox Feminarum.

The roundtable concluded with questions from the audience and announcements of upcoming conferences.

continued on page ten
Our American Music

Highlights of news in American music as reported to the American Music Roundtable.

Meetings/Conferences

The International Conference on Black Music Research convenes in Chicago 14-17 July. The focus will be on black music of both the Caribbean as well as North America.

1997 is the centennial year of the birth of composer Henry Cowell. For two weeks in March, a consortium of New York City institutions sponsored a series of concerts as well as a conference assessing Cowell’s music and global influence. The festival was organized and presented by the Institute for Studies in American Music, The New York Public Library for the Performing Arts, the World Music Institute, the New School, and the 92nd St. Y.

Collections and New Acquisitions

The discussion of the Cowell centennial during the American Music Roundtable session brought forth additional information on Cowell holdings in various institutions—among them the San Francisco Public Library and Stetson University. In addition, a small collection of letters written by Cowell in San Quentin to Lilly Popper (founder of the Metropolitan Music School) was given to the American Music Collection in the Music Division of the New York Public Library for the Performing Arts.

In other collection news, Threse Zoski Dickman of Southern Illinois University mentioned several important collections, among them material from radio station KMOX, The Walter Damrosch oral history project and the Essex hymnal collection. Cheryl Taranto from the University of Nevada at Las Vegas reported on various collections highlighting the local music scene in and around Las Vegas beginning in the 1930s. Edward Eames from Louisiana State University brought our attention to a large collection of Louisiana music including sheet music imprints. The John Barrows collection at the University of Wisconsin at Madison documents the career of this important French horn virtuoso. Composer Alec Wilder wrote much music for Barrows, particularly when he was with the original New York Woodwind Quintet.

Suzanne Flandreau of the Center for Black Music Research reported on the processing of Florence Price manuscripts, as well as the Alton Augustus Adams Collection. Adams was the first black madrmaster in the U.S. Navy.

Brenda Nelson Strauss of the Chicago Symphony Orchestra Archives reported on two exciting discoveries. A manuscript of William Henry Fry’s A Day in the Country (1853?) was found while processing the Theodore Thomas Library. The work is cited in Baker’s Biographical Dictionary as not extant. The collection of Frederick Stock contained a piano score and parts to a hitherto unknown manuscript of William Grant Still titled American Suite. This is a very early work dating from around 1916 and it is dedicated to Frederick Stock.

Lasting Concerns

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input/output audio interface to convert analog or digital audio to computer data, a computer workstation with software for recording, editing and storing the data on hard disk, and the CD-R machine to convert the computer data to optical storage on the CD-R disc. One hour of stereo CD quality audio requires about 650 MB, and additional storage is required for software and working files, so at the minimum a 1GB hard disk is generally recommended. A hard disk drive with unobtrusive recalibration is also necessary to prevent interruptions in the data stream. Hard disk drives suitable for CD-R often carry an “A/V” designation.

Stand alone CD-R machines do not require additional equipment and were designed to simplify the CD-R recording process. Most stand alone machines have analog and digital input/output and allow for assignment of up to 99 tracks. All models now allow for a temporary table of contents so that recording can be stopped and then resumed at a later time. The main disadvantage of a stand alone machine without peripheral equipment is that qualitative digital sound editing is not possible.

We selected a stand alone model that also has an SCSI connection for optional data input from a computer. It has high oversampling 1-bit A/D and D/A converters, and allows for start/stop recording, a feature we have found to be very convenient. Perhaps most important, it can write discs without copy protection so that future archival copying will be possible. We also purchased a hard disk recorder and 2 GB PC for editing the sound of a tape prior to CD-R transfer (typically pre-echo removal, filtering, and hum/broadband noise reduction). We have found the sound quality of most of the original tapes to be highly satisfactory, so usually it has proved most efficient and appropriate to use the stand alone function, making a direct transfer from the tape deck to the CD-R machine. One use we have made of the editing tools is to prepare archival recordings for an important lecture series.

The CD-R equipment is rack-mounted in a staff-only area, with the power supply switch located in a locked console cabinet as another precaution against unauthorized use. In addition to cost of the equipment, our initial budget proposal included wiring and installation costs and a supply of 200 gold CD-R blanks. The Listening Center is a remote playback facility—only staff handle the archival discs; users have remote control capability of CD players from the listening carrels.

By September 1996, all of the equipment was installed and the project was underway. To date, with one staff member working part-time on the project, 70 CD-R discs have been recorded. The usual steps in the tape continued on the next page

M.T.A. Newsletter • No. 109
Chapter Reports

Greater New York

Barbara R. Walzer,
Sarah Lawrence College

On Tuesday April 29th, Jane Gottlieb hosted the GNYMLA Spring Meeting at The Juilliard School. Approximately 35 chapter members gathered to hear a presentation on "The State of the Recording Industry." Five panelists spoke from their perspective on what is pertinent to them given today's economy and culture.

Royal S. Brown, editor of Fanfare Magazine, started the discussion by mentioning that, as a result of the crisis in the recording industry, advertising revenue is down 15%. As a result, this cuts 50-100 pages from the magazine. Although Fanfare still covers new releases, they have had to discontinue the Classical Hall of Fame and cut book reviews. There has been an increase in listing small one-person labels. Given the relationship of the magazine to record manufacturers, the magazine needs to cover a larger number of CDs.

Joseph Dalton, President of CRI, Inc., spoke next on the impact Henry Cowell had on the recording of new music and the establishment of the New Music Quarterly Recordings. In 1954, Otto Luening, Douglas Moore, and Oliver Daniel founded CRI as a for-profit company; it changed to non-profit in 1976 following New World Records. Many composers are discovering the value of producing a CD as a document particularly when a premiere has no second performance scheduled. For $10,000-15,000, a composer can release his own digital 60 minute recording.

Nick Fritsch, President of Lyric Chord, gave a slide presentation on Lyric Chord, which started as a classical recording company in a Greenwich Village townhouse in 1950. They then moved into World Music recording, and in 1994 began the Early Music Series with Russell Oberlin. Our own Tom Moore (Princeton) has recorded for them. Although they distribute through Koch, Lyric Chord also markets directly to libraries. If a library purchases 25 or more CDs, they receive a 40% discount. Most exciting is the Lyric Chord Reference Center website: http://www.SkyWriting.com/Lyrichord/. There is a new release page, biographies, bibliographies, information on individual tracks, liner notes, and reviews.

James Moses, Recording Engineer from Princeton, produces master tapes used by commercial recording companies. Digital formats are non-destructive. Therefore, artists can change sounds in the editing process to produce an end product different from the actual performance. Composers have been known to "rewrite" up to the final master tape. One bad trend is the shift away from fidelity to low density data, although fidelity could be improved to be even better than it is. The standard CD has a 44.1 kilohertz sampling rate with 16 bit resolution. This standard should not be lowered. Compression should be avoided as it would lower the standard.

Our last panelist was Chuck Weigel, Marketing Director for Naxos. Klaus Heymann started Naxos, a Hong Kong based company, in 1987. They have been in the US for five years. Retail suggested price for CDs is $5.00; all are digitally produced. Marketing tools are strong. Naxos was awarded the Cannes Classical Award in 1997 as the largest selling CD label based on volume of CDs sold. The goal of the founder is to record the entire repertoire. There are no repeats: for example, if a new recording of a Beethoven sonata is released, the old one is pulled and put on the education label Lydian.

We congratulated Susan T. Sommer (Suki) on her new position as Chief of the Music Division, NYPL. Suki in turn announced that Kristen Shuman will be Acting Head of the Circulation Collection. The new Nominating Committee for the next slate of chapter officers is Matthew Wise, Paula Morgan, and Mark Smith.

The meeting adjourned to Avery Fisher Hall to enjoy Bobby McFerrin conducting the Juilliard Orchestra, which included Vivaldi's Concento for Two Cellos in G Minor (RV 531) with McFerrin performing one of the cello parts as a vocal solo, as well as his traditional vocal selections and standard orchestral repertoire, all performed energetically.

Lasting Concerns

continued from the previous page

transfer process still apply: the tapes must be cleaned, leadered, and if possible, contents identified more specifically with timings. The contents, track number assignments, and timings are listed on the CD-R container, and soon after a catalog record is created. We use the existing unique lot numbers stamped on the inner ring of the CD-R blanks for disc identification on both the container and the catalog record so that labels do not need to be added to the discs themselves.

We envision a long-term tape reformating program using CD-R technology and existing staff resources. Whether or not CD-R discs remain playable in 100 years, we expect that within twenty years it will probably be necessary to migrate the data to keep up with changes in technology. However, the most time consuming task has been the analog tape preparation. Once the sound is digitized, subsequent copies can be made with absolute fidelity and with relatively little additional investment of staff time.

New England

Charlotte A. Kolczynski,
Boston Public Library

The New England Chapter of the Music Library Association held its spring meeting at the Hartford Public Library on 4 April 1997.

After opening remarks by Louise

continued on page twelve
The American Libraries Association held its mid-winter meeting in Washington, D.C. from February 14-20. The ALA President, Mary Somerville, presented as her theme for this conference: “Kids can’t wait for Libraries!” The broad range of working sessions, roundtable meetings and programs was supplemented by a reception in the Great Hall of the recently restored Thomas Jefferson Building of the Library of Congress. Special LC Presentations, highlighted the unique materials and special services, as well as the following tours of LC Collections in both the Madison and Jefferson Buildings:

- The Geography and Map Division
- Preservation Research and Training
- The Music Division
- The Manuscript Division
- Jefferson Building Architectural Tour and Reference Service

Presentation
- The Prints and Photographs Division
- Rare Books and Special Collections and a variety of book talks, held in the Rosenwald Room.

The attendance was approximately at 14,000 participating in over 2,000 events, with more than 50 companies exhibiting. Of special interest was the briefing on current issues related to the Library Bill of Rights, sponsored by the ALA Intellectual Freedom Committee, where speakers discussed Internet filtering software, harassment cases involving public Internet access, and the potential threats to confidentiality posed by the Parental Rights Amendment. Internet areas at the conference site itself were expanded to include an Internet Cafe—which also provided free coffee!

Affiliates Meeting
The meeting of the ALA Affiliates was hosted by Elizabeth Martinez, outgoing Executive Secretary on Sunday, February 16th. Over 20 Affiliate representatives attended, including those from the Theater Library Association, ARLIS North American, the Medical Library Association, The Canadian Library Association, Law Librarians, Special Libraries Associations, ELISE, and the Chinese-American Library Association. Under the direction of Filippa Genovese of the ALA Executive Office, the Affiliates Groups is making great progress towards laying the groundwork for further cooperation and increased communication. Among the topics discussed were:

1) ALA’s Liaison Program
As a part of ALA’s strategic Planning Initiative, the Executive Board has established an Expanded Liaison Program, aimed at increasing their communications with units of the Association and with external agencies.

2) Publicity, Outreach, and Exhibits
This midwinter meeting marked the first time that MLA has sold publications at the ALA Store, a very successful first venture. Titles selected by the Board to be represented at the Store during this meeting were:
- Cataloging moving image materials, edited by Lowell Ashley. MLA Technical Reports no. 25, 1996 (which sold out within the first few hours that the store was open!).
- Knowing the score: preserving collections of music, compiled by Mark Roosa and Jane Gottlieb. MLA Technical Reports no. 23, 1995.
- Opera performances in video format: a checklist of commercially released performances, by Charles Croissant. MLA Index and Bibliography Series no. 26.
- Notes: An Index to volumes 1-50, compiled by Karen Little. 1995

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Profile: Linda Hartig

Interview by Michael Rogan,
outgoing MLA Newsletter Editor

When Linda Hartig heard from Nancy Nuzzo, chair of the Search Committee, that she was going to be the Music Library Association’s next Newsletter editor, she asked “Are you sure?!” Most anyone’s initial response would be some nervousness at the task ahead. But Linda also sees the joy of the job; she told me how computers make it fun — things she hated to do in high school, like writing and editing, are now enjoyable because the mechanics are easier. She had been a chapter newsletter editor, and speaks from personal experience.

Linda was attracted to the national position, but at first had not applied because she thought she wouldn’t have the time. (A concern often heard by this editor while eavesdropping at annual meetings!) When search committee member Beth Christensen solicited applications for the MLA Newsletter editorship during a Midwest chapter meeting, Linda thought again. She had been wanting to do more with the Association. After ten years in the same job, she was looking for some additional excitement and professional stimulation.

Well, when it rains, it pours! Linda also started a new job a month after coming back from New Orleans with her editorship!

She has left her position as Music Librarian at the University of Wisconsin at Milwaukee, and has begun at Carroll College as their Catalog and Technical Services Librarian. Although providing new challenges, the new job has some similarities with her former position: at Milwaukee, Linda ran a one person operation, handling cataloging, reference, acquisitions, and everything! at Carroll, because it is a small library, everybody wears many hats and she will still get to do some reference. The opportunities for growth include working in subject areas she hasn’t seen for a while, and learning more about automation in a Horizon library. The best part of the new job? Linda says she will relish NOT having to commute in heavy traffic anymore to get to and from work!

With her new position, Linda is particularly pleased to be MLA’s Newsletter editor. Even though she will not be dealing with just music materials, she feels MLA will still prove to be an important source of professional support. She finds it to be such a valuable organization because so many issues MLA committees deal with can cross many disciplines. Linda also knows that being the MLA Newsletter editor will keep her in touch with colleagues she has come to deeply appreciate.

Linda says her path to librarianship follows the title of a Library Journal article she saw: “Those who can’t do, teach; Those who can’t teach, become librarians.” She laughingly admits that she went to school a lot, until she got it right! Fairly early on she realized that she didn’t have the dedication or talent to perform professionally. After her undergraduate years at the University of Oregon (her home state), Linda travelled to the midwest, getting her Ph.D. at Michigan State. Unfortunately, teaching positions in a heavily competitive market require specific experience, so Linda sought another professional outlet for her knowledge and interests. Now living in Milwaukee (where her husband had landed a job), she attended the University of Wisconsin’s library school, where she took music librarian-ship with Rick Jones.

Her introduction to MLA occurred when the Association was planning its 1986 meeting in Milwaukee. At that time Linda was a librarian at a semi-nary located halfway between Madison and Milwaukee. Half the local arrangements committee was from Madison, the other half was from Milwaukee. Linda kindly and wisely offered her library as a convenient meeting spot for the group, which included her instructor and colleague, Rick Jones. Although she was not yet a music librarian (that would come to pass later the same year), she didn’t have to try to justify travelling to MLA LAC meetings to her seminary administrators—the meetings came to her!

Linda still remembers what it felt like to find such a nice group of people, where she felt like she just fit right in, people who spoke the same language. She has been active in the Midwest chapter, serving on the public services committee and as chapter secretary/treasurer. She has also been co-chair of the NOTIS music users group, and has been to all of our annual meetings since Milwaukee, except for Eugene. She was due in two weeks with her first child, and they wouldn’t let her fly on the plane! Except for that important event, Linda doesn’t like to miss the annual meetings; she finds them part party, part shot in the arm. She always came back with fresh ideas, or felt reassured by her peers. It amazes her (and this editor, too!) how collegial MLA meetings are: “prestigious” institutions mix not only with the East coast “elite” but with anybody continued on page fourteen
continued from page twelve

We also posted information concerning membership and publications on the Affiliates Board, which we hope to continue in future years.

MLA will have its usual exhibit table for the Annual Meeting this summer in San Francisco, and we will also participate in the Affiliates Booth, will be be part of ALA's outreach effort of behalf of other organizations. We also plan sell publications from the ALA Store again. The new edition of The Basic Music Library, published by ALA, should also be for sale in the store, all for 20% conference discount!

3) Spectrum Initiative

ALA's Spectrum Initiative, which deals with diversity issues and recruitment into the profession is targeting four major population groups: Native Americans, African Americans, Latinos/Hispanics, and Asian American Pacific Islanders for a recruitment effort into the profession, beginning in the fall of 1998. They will devote $1.5 million towards this effort. The work on this is being folded into the Goal 2000 and is at draft document stage.

4) The Medical Library Association

The Medical Library Association (one of the other MLAs) will hold its 100th Anniversary meeting in the Spring of 1998 (at the site of the first meeting in 1898) and is planning grand celebration. For those of you in the greater Philadelphia-area — watch for announcements!

Dance/Theatre/Art

Meetings of the performing arts groups during ALA hold special interest for music librarians; what follows is a summary of these groups' activities at this conference.

The Dance Librarian's Discussion Group met on Friday afternoon at the Library of Congress in the Music Division (Madison Building) where we were given a tour of collections and processing area, and shown parts of significant dance-related collection held in the Divisions of Music, Motion Pictures, and the American Folklife Center. We were shown recent finding aids developed for the Pola Nirenska collection, and Gwen Verdon/Bob Fosse Collections. They also discussed the American Memory website projects, highlighting the work of the Dance Heritage Coalition Access Project, which documents dance in the American Folklife Center. The collections in this project total approx. 48.5 linear feet and 47,774 items.

The Dance Librarians' Committee meeting on Saturday focused on the work of the following ongoing projects - all of interest to music librarians and performing arts librarians:

- Core Collections (modeled after MLA's Basic Music Library and ACRL's Books for College Libraries)
- Collection Development Policies for Dance Materials
- Cataloging Standards: an ongoing Dance Heritage Coalition Project to review cataloging for the following formats of dance materials:

1) Manuscripts and Archives
2) Visual and photographic images
3) Moving Images
4) Realia
- Procedures manual for Processing Dance Materials
- List of World Dance materials commercially Available

This spring the Dance Heritage Coalition is converting all finding aids to STML utilizing the emerging EAD (Encoded Archival Description) using funds from a year long NEA grant. Electronic access of the Dance Research Journal is also being debated. The Dance Librarians also discussed the coordination of the touring exhibition for the Millennium for American Dance, It will be launched at Jacob's Pillow and the American Dance Festival during the summer of 2000.

The Groups took a field trip on Sunday to view the exhibit at the JFK Performing Arts Center entitled "Pioneering Modern Dance in California: Images from the Lester...continued on the next page
for positions and 430 registered applicants. There were no jobs described specifically for Music Librarians that were not already listed through MLA’s Placement Service, although some with vaguely defined “humanities/arts” assignments. Additional meetings of interest held throughout the conference included:

1) A new discussion group sponsored by the PLA and Metropolitan Libraries Association (yet another MLA) on Human Resources, which addressed “Emerging job descriptions for the digital library age” and “Training for the Use of Technology.”

2) ACRL’s Electronic Discussion Group invited speakers who addressed “Challengers in Merging Libraries and Computing.”

3) ACRL’s Instruction Section’s Teaching Methods Committee brought up the topic of “Team Teaching Partnerships with Academic Faculty,” as well as “New Learning Communities: Collaboration and Technology” featuring the librarians who have been involved with UWire at the University of Washington.

4) ALCTS sponsored several forums on Outsourcing, including two I attended on “Changing relationships among publishers, vendors and librarians in an age of outsourcing: whose job is it anyway?” and “Outsourcing Technical Services: The selection process.” Music materials were mentioned in many contexts, both as potential problems for outsourcing and as potential backlogs of materials designated for outsourcing.

5) LAMA held discussion on “Copyright and Fair Use,” “Middle Management: Training and Re-training for the Year 2000 and “Buildings and Equipment, Library Storage, Library Facilities Planning for renovations and expansion.”

Please let me know if you should like any information regarding any of the meetings which I attended:

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This year’s Annual Meeting will be held in San Francisco this summer from June 26-July 2. MLA will be co-sponsoring a program with the International Relations Round Table of ALA, which will feature Andrew Parkas, Director of the Library at the University of North Florida, and author of the acclaimed biographies Enrico Caruso and Jussi. Professor Parkas will be talking about the importance of these two tenors to opera and focus on the role of the

Mozartiana Collection goes to Harvard

John Howard, Richard F. French Librarian

The Eda Kuhn Loeb Music Library at Harvard University has received a major private collection of books and scores devoted to the music of Wolfgang Amadeus Mozart from Dr. Eric Offenbacher of Seattle, WA, a noted scholar who assembled the collection over a period of nearly four decades.

The collection contains two autograph manuscripts, first and early editions, rare biographical works and other writings, as well as valuable facsimile publications, microfilms and photocopies of Mozart autographs in libraries throughout the world.

A checklist of materials in the collection can be accessed at the Loeb Music Library’s website:

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 110 is 15 August 1997; those received after that date will be considered for issue 111. Please follow the citations style employed below.

Alan Green
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ARTICLES AND CHAPTERS

Georgina Binns (Monash University, Melbourne, Australia).

Alexander McLane (Youngstown State University).

Chanan Willner (New York Public Library).

FACSIMILE EDITIONS OF MUSIC

J. Bunker Clark (Harmonie Park Press; University of Kansas, emeritus), compiler and commentator.

RECORDINGS

Tom Moore (Princeton University), producer and performer.
Georg Philipp Telemann, Six Quatuors ou Trios, for Two Flutes, Violoncello and Continuo; Sonata in D, for Violoncello and Continuo. Melomanic (Kimberly Reighly, Tom Moore, flutes; Douglas McNamara, violoncello; Tracy Richardson, harpsichord). Lyriccord Early Music Series LEMS 8028. Produced by Tom Moore; recorded 1996.

ALA Report

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biographer as archaeologist, digging for facts in European libraries and archives.

Your MLA representative hopes to arrange a gathering for all those MLAers who might be attending, and will make the announcement on MLA-L sometime in June. Many of us will remember the wonderful MLA meeting held in San Francisco in 1993, and will experience a sweet nostalgia as we walk by the Westin St. Francis hotel on the way to Chinatown!

ACRL Addendum

ACRL, the division of ALA which serves the interest and needs of academic and research librarians and libraries, met in Nashville, TN from April 11-14, with the theme “Choosing our Futures.” This 8th national conference attracted well over 3,000 attendees—up from the previous registration of 1,724 in Pittsburgh in 1995. The keynote speaker was Cornel West, professor of Philosophy of Religion and Afro-American Studies at Harvard; other featured speakers included Eli Noam, Director of the Institute for Tele-Information at Columbia University, and Alan Guskin, Chancellor and Distinguished University Professor at Antioch College.

Nancy Nuzzo of MLA, member and Recording Secretary Emerita gave a presentation with a Faculty Colleague from SUNY Buffalo as part of a panel on “Academic Librarians as Transformation Leaders.” They described a collaborative technology project between the Music Library and the Music Department which they began over a year ago in an excellent talk which highlighted vision, cooperation, and a sense of humor!

Michael Keller (former MLA notable) from Stanford University gave a presentation entitled “Capitalizing on the Library Investment” followed by a panel of respondents moderated by Karen Nagy, also of Stanford. A very interesting session was held on “New York to Nashville: The Harlem Renaissance Connection,” with many musical and literary references. Most session concentrated on or were related to technology and libraries, including equity issues, intellectual property, and teaching partnerships with faculty.

There were also many tours of music-business related activities in Nashville, a bus to the Grand Ole Opry performance, visits to Ryman Auditorium, and an all-conference reception at the Wild Horse Saloon which featured Librarians line-dancing.

The next ACRL meeting will be held in Detroit from April 9-12, 1999.
The Great Escape

Robin Rausch,
Somewhere in Scotland

S

omething near the top of the list of reasons to do a job exchange is "escape". Let me be honest. It was number one on my list. I was approaching my ninth year at the Library of Congress and I was aware that I was turning into a Cynical Government Worker. I was also experiencing a version of middle-aged wanderlust. When the opportunity to exchange jobs with a music librarian in Scotland presented itself, I grabbed it.

Neither of our institutions had formal job exchange programs, so planning and arranging the details became an all-consuming goal for the next fifteen months. So intense were our preparations that, I confess, I was in shock when I finally arrived in Edinburgh! New country! New city! New flat! New job! And the only person I even remotely knew had left 24 hours earlier en route to take up my job in Washington! Suddenly a nagging question took form in my head: now what was I supposed to do? I mean, just what was I doing here? There is a thin line between excitement and fear and I had crossed over it. It was not unlike the feeling that overcame me in childhood when my parents dropped me off at summer camp for the first time and I was sure I was never going to see them again.

Today I look back at my initial anxiety and attribute it to sleep deprivation. In truth, it wasn't long before the city worked its magic on me, and as I walked the cobbled streets and passed the castle each day on my way to work I would think, "Wow, the Library of Congress is paying me to be over here for the next year! How cool!" It was, indeed, the chance of a lifetime.

The Edinburgh City Music Library is one of the largest public lending music libraries in Great Britain. I had never before worked in a library that circulated its collections so I spent most of the summer learning about "issues and returns," overdues and resisting the temptation to yell at every reader who walked out the door with books, scores and CDs from the shelves. This was, after all, the public's collection and, as such, it leads a very active life with all the wear and tear that such use brings. I gained a new appreciation for the archival role that the Library of Congress plays and the importance of valuing each individual item as a unique historical document.

The level of public service here in Edinburgh has been impressive by any standards. The reader is the number one priority and no request seems to be too big or too small. I was now running stairs many times a day to fetch things for readers from the remote stack area and taking lengthy telephone enquiries that required extensive searching and phoning people back. Initially I found this all terribly refreshing and rewarding, but I admit that after almost a year of it I find there are times when public service is at the

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The Chance of a Lifetime

Peter Baxter,
Edinburgh City Libraries/The Library of Congress

A

s I wrote this early in May 1997 my one year job exchange at the Music Division of the Library of Congress is almost at an end. I am convinced that time goes even faster here than in Scotland, because it feels as if I came here just a few months ago. I've now reached the stage where days fly by so quickly it seems like I'm racing to the finish.

Days certainly seem much more action packed than in Scotland and there are so many opportunities to gain new experiences and improve, or develop, new skills. That's partly what has been so exciting about this exchange. Almost one year on, I am still having major new and exciting experiences both inside and outside the Library.

When I first started to organize the exchange I wrote to Libex at the School of Librarianship in Aberystwyth, Wales (http://www.aber.ac.uk/~tplwww/libex.html); I placed an advert in the MLA Placement List and Newsletter; and I got John Wagstaff in Oxford to send an e-mail to the MLA Listserv. Within two weeks of advertising on the Listserv I had a reply from Robin Rausch at the Library of Congress saying that he was interested in exchanging jobs.

When Robin wrote to me I just couldn't believe it. I wanted to exchange jobs with an American music librarian, but I hadn't really imagined I would be so lucky as to end up at the Library of Congress. Working here has been like a dream come true. Every day I get to work with rare manuscripts and books, and I get to meet some fascinating scholars and researchers, including some of the top people from the UK.

My job as a Music Specialist in the Readers Services Section is very similar to the one I have at Edinburgh City Libraries in Scotland. I staff both a reference and a circulation desk, answer letter, telephone, e-mail and Congressional enquiries, and do some acquisitions work with sheet music and serials. These similarities made it all the easier for us to organize the exchange and helped me to settle in when I arrived.

Organizing the exchange took ages (15 months). Whilst both our organizations were very enthusiastic about career development, both were very busy. Scottish local government was also undergoing re-organization. The final paperwork came through just two weeks before it was due to start, nail-bitingly long after we had bought our plane tickets.

Robin and I have also exchanged apartments, and I am currently really enjoying living in a very nice part of Arlington. Her apartment is surrounded by lots of attractive detached houses and their gardens have been delightfully full of cherry blossoms, azaleas, and dogwood trees over the past six weeks. The village hall is just next door; a shopping

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Job Exchange: The Great Escape

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expense of staff sanity! By the time fall arrived I had become aware of the impact my work schedule was having on my life and I was not happy. The library here is open until 9 PM Monday through Friday and every Saturday from 9 to 1. They work rotating shifts so that one week you work evenings on Monday, Wednesday and Friday and the next week you work evenings on Tuesday and Thursday. The week you work the most evenings is also the week you draw Saturday duty. On paper I work more hours per week at the Library of Congress but in reality it felt like I was at work all the time over here. And the rotating nature of the shifts made it difficult if not impossible to do anything that met at a regular evening time like classes, concerts, or rehearsals — especially with the chores I joined. But ultimately I came to terms with the work schedule as something I had to put up with to enable me to be over here. Yes, it cramped my style, but it has still been worth it.

Meanwhile I continued to be indoctrinated into life in the music library. I was particularly impressed to learn about the inter-library lending system of vocal and orchestral sets throughout the UK to community performing groups, enabling them to perform repertoire that would otherwise be beyond their meager budgets. It is a wonderful idea and one that music librarians here are rightly proud of.

The fall brought with it the beginning of the academic year and the return of students to the city. They are avid users of the music library for both school work and entertainment. I was surprised at the extent to which the local universities depend on the collections of the public music library to support their curriculum and the extent to which acquisitions are based on student needs. I was also surprised at the sorts of reference questions I was fielding as they were very similar to the ones I deal with in the States. American musical theater is very big over here along with country & western music and jazz. But I had to learn about Scottish music, too, in all its various guises. My experience is all the richer for having been exposed to the world of Scottish traditional folk music, contemporary composers James Macmillan and Kenneth Leighton, and popular bands such as Runrig and the Tartan Amoebas.

In December the head of the music library unexpectedly announced her retirement to take effect at the end of the month. Due to a local budget deficit, it was decided that the position would not be posted for the foreseeable future. The other assistant music librarian, my colleague Stephen Morgan, was appointed acting head of the music library. I was told somewhat apologetically that since I was not a permanent employee of the Edinburgh City Libraries, I could not be made acting head. Having just finished a stint as acting head of my section at the Library of Congress before I came over here, I happily told them not to worry.

My big event of the winter was flying over “the pond” to attend the MLA meeting in New Orleans and then spending some time visiting friends and family. It was my first time back to the States since I left and I wasn’t prepared for the impact. I was amazed at my emotional reaction at seeing the American flag for the first time in seven months. It was great to be back to the land of non-stop shopping, to see my friends, to be able to buy an antihistamine without having to ask the pharmacist for it! And I saw with great clarity how this year abroad was changing my perspective about virtually every aspect of my life.

I returned to the dark, cold, and wet that is Edinburgh in the winter. It rained literally every day in February. By this time I had assumed some of the responsibility for classifying new acquisitions, a task performed by the professional music library staff though the actual cataloguing is done in the cataloguing department. It is hard to believe that a music library this size does not have a professional cataloguer on staff and, unfortunately, they pay dearly for it. The online catalogue seems to be regarded as a circulation system rather than a means of bibliographic control, and the public more often than not finds it bewildering (as do I). It may well be that there is not enough original music cataloguing to be done in house to fill the time of a professional music cataloguer, but I personally have never accepted that as a reason not to have a music cataloguer. I maintain that if you have a music cataloguer, you have someone who can easily perform other cataloguing duties, especially general monographs cataloguing. The reverse is simply not true. A monographs cataloguer is not going to have the expertise to catalogue music. I have lived in a music library without a music cataloguer for almost a year now. It is not pretty. If you have music cataloguers on your staff you are lucky. Go hug them.

It is now spring, a beautiful time of year here. It has been a particularly busy period for me as I find my remaining time dwindling from months to weeks. In early April I attended the IAML/UK meeting in Glasgow and met so many music librarians from across the UK who extended warm invitations to me that I could keep busy visiting libraries for the next few months. Most will probably have to wait for my next trans-Atlantic visit, since I’ve been saving up my leave and plan to take most of it to travel before I return home.

As I look back on my year here I realize what a tremendous opportunity this has been for me. I feel exceedingly fortunate to have found Peter Baxter as an exchange partner. He has proven to be a colleague of high professional standards and integrity, and it was...
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center is on the other side of the street; and tennis courts, a park, lots of restaurants and a gym are nearby.

In addition to learning about some of the other sections in the Library I’ve also had lots of opportunities to study. I’ve attended courses on Copyright, Public Access to the Internet, the National Digital Library, Designing a Web Page, Consultative Management, Project Management, Conflict Management, Time Management, and Interpersonal Communications. I have also attended numerous leisure courses including lectures by the motivational gurus Tony Robbins and Deepak Chopra, classes in vocal technique and vocal health for singers, and a presentation by the author of The Zone diet book, Barry Sears.

In addition to all of these activities, I also joined Robn’s choir, the Choral Arts Society of Washington <http://members.aol.com/caswdc/index.html>. It is a superb choir with an inspiring chorus master, Norman Scribner. It is also very active and gives at least five major concerts a year. I was particularly thrilled to have the opportunity to sing Beethoven’s Missa Solemnis with Leonard Slatkin and the National Symphony Orchestra at the Kennedy Center last November, and the Saint Matthew Passion with Helmut Rilling on Good Friday.

Washington, DC and the Eastern Seaboard act like a magnet for conferences and I have had the opportunity to attend the American Library Association Conferences in New York and Washington, DC, the Chesapeake Chapter Meeting of MLA in Baltimore, and the American Musicological Society Meeting in Baltimore.

I also managed to attend the MLA Annual Meeting in New Orleans. This was my third MLA Annual Meeting and it was fantastic, as always. I hope to keep going to the MLA Meetings in the future, both to keep up-to-date with new developments and to maintain the many friendships I have developed over the past three years.

I feel that this job exchange has had an incredible impact on my life. Not only has it helped me further develop my management, reference, information technology, and writing skills, but, more fundamentally, it has changed me as a person and given me a much more informed and positive outlook on life. I also think I’ve been slightly globalized.

I don’t think I have lost my somewhat mild Scottish accent, however, because there have been lots of opportunities for me to attend local Scottish events. In fact, I have probably attended more of these than I would if I’d been living in Scotland.

I’ve thoroughly enjoyed having the opportunity to travel around the greater Washington, DC area and beyond. I had not really toured in this part of the United States before, so I have made the most of this opportunity. I still have a few places to see, but I have already visited many places, including New York, Baltimore, Richmond, Monticello, Gettysburg, Harper’s Ferry, Annapolis, and all the sites in DC itself. I’m looking forward to having a vacation in Colorado and Wyoming before I return home at the end of June.

What am I going to miss? I’m going to miss all the people who have been so welcoming and supportive; multitasking computers at every desk in the Music Division; the big blue skies and warmer weather; Starbucks; late night shopping every day; the Metro; the architecture... I will miss lots of things, but I am also looking forward to going home.

I am going to return to Scotland re-energized, re-motivated, and full of inspiration and enthusiasm. I know that things got very bad in the library world under the premiership of John Major and I hope things will improve under Tony Blair. I am also looking forward to returning to a nation which at least has the possibility of regaining its own parliament. All I need now is a special freight plane to get all my stuff back across the Atlantic.

If you want to find out more about our job exchange you should come and hear our presentation at the MLA Annual Meeting in Boston in February 1998.

If anyone wants to contact me sooner for further information I would be delighted to hear from you. You can contact me at the following address after Monday 30 June 1997:

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I’m off with a friend to an Orioles game at Camden Yards this weekend. Yet another chance of a lifetime. ♦

The Great Escape

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immensely reassuring to know my job and apartment were in his capable hands this past year. I also admit feeling some of my initial excitement and fear at the prospect of returning home; excitement at seeing my friends and family again and fear of the unknown. I know things have changed, perhaps most of all me. The year has not been without its challenges, but it has been a year of real growth for me both professionally and personally. It is an experience that will stay with me the rest of my life, and I know I will reap its rewards for a long time to come. ♦
29 August 1997
Copy due to new MLA Newsletter Editor, Linda Hartig
lhartig@carroll1.cc.edu

3 October 1997
MLA New England Chapter, Fall Meeting
Boston College, Chestnut Hill, MA
http://www.wellesley.edu/Library/Gilbert/nemla/home.htm

16-18 October 1997
MLA Southeast Chapter, Fall Meeting
University of South Carolina at Columbia
Columbia, SC
http://www.sc.edu/library/music/semla.html

11-15 February 1998
MLA Annual Meeting,
Boston Park Plaza Hotel,
Boston, MA
http://rism.harvard.edu/~mla

Dennis Davies-Wilson, hired as Score Cataloger, Northwestern University.

James Kalbach, selected as Summer Reference Intern, Oberlin College Conservatory of Music.

Julia McGinnis, hired as Cataloger/Database Maintenance Librarian, Skidmore College.

Susan T. Sommer, appointed as Chief of the Music Division, New York Public Library of the Performing Arts.

Beth Tice, hired as Assistant Music Librarian, University of Minnesota.