MLA Prepares for Return to Boston
Next Annual Meeting Site Has Important MLA History

Michael Rogan,
Longy School of Music, for the
Local Arrangements Committee

Exactly twenty years ago, in 1978, the Boston Area Music Libraries group (BAML), hosted the Music Library Association for its annual meeting. It was the first time in anyone's memory that so many institutions (14 in all!) served together to welcome their colleagues to the national conference. That meeting would prove to be quite an eventful one in the Association's history.

Perhaps the meeting almost didn't happen. MLA, then as now, sets the dates for its annual meetings years in advance. A year before the conference, the Copley Plaza informed MLA that the hotel’s Board of Directors would be meeting at the very same time reserved for us. While we were still welcome, most of the staff’s attention would be directed toward their “big bosses,” and MLA was offered a different set of dates and some additional perks not in the original contract, which we graciously accepted. New England has a temperate climate with a full range of seasons, but that winter tested the hearty local stock by bombarding the East coast with the now infamous Blizzard of '78, precisely when MLA had been scheduled to meet! A couple of weeks later the snow was still piled high on the ground, but the staunch natives had everything under control (although no one inquired how the Copley Plaza's Board of Directors' meeting went!).

Boston is a delightful city to visit (even after a blizzard), as BAML's guests discovered. Don Roberts recalls "There were still six-foot snow drifts at the street curbs when we arrived and there was a fairly substantial snow - 9 inches - during the conference. I happened to be out one evening with a group of California MLAers. Some had never been in snow, or at least nothing that deep. They were suddenly transformed into kids having snowball fights and lying on sidewalks creating snow angels. What excitement!"

Not all the excitement happened out of doors. Prior to this conference, MLA had been having two meetings each year, one in winter and one during the summer, coinciding with ALA. Unfortunately, attendance was flagging — as low as only 10% of the membership by one report. A 1977 poll was overwhelmingly in favor of continue on page four

MLA Welcomes Two New Corporate Members

Joseph M. Boonin,
New York Public Library

Lyricord Records
The roster of Corporate Members of MLA has been enhanced by the recent addition of Lyricord Records. Lyricord was started in 1950 by Peter Fritsch. It was housed in the same Greenwich Village brownstone that it still occupies today. The current president is Nick Fritsch, son of Lyricord's founder.

Lyricord was originally begun as a Classical LP label, but soon became one of a very few record labels to concentrate on the musical traditions and rituals of indigenous people from virtually every corner of the globe. Over time, Lyricord's reputation has grown in the relatively new field of Ethnomusicology, so that now scholars and educators around the world, are familiar with Lyricord recordings as they are with those produced by continue on page three
President's Report

Diane Parr Walker, University of Virginia, MLA President

As this newsletter arrives, summer is perhaps a distant memory. Autumn is in the air, and we remember fondly the renewal gained from having had a little time to vacation, reflect, and enjoy a slightly sparser schedule.

During those summer months, you renewed your MLA membership for another year. Oh — you did send back that renewal notice and your check, didn’t you? If not, stop! Find your renewal mailing (or the reminder you probably also received) and send it back to the Business Office. Now, please.

Your membership is important to us, and to you. For one thing, we will only be able to include your listing in the Membership Handbook if you have paid your 1997/98 membership dues. Then there is the conference mailing, your opportunity to vote for Board members, this Newsletter, and Notes. But your membership also supports MLA’s continuing education efforts, our participation in national and international projects like RISM and RILM, and the representation of music librarians and music librarianship at ALA, at conferences on the fair use of copyrighted material, and in discussions of the future of music libraries in schools of music. And there are the collegial benefits of belonging to the community of music librarians. Many of us communicate with other music librarians daily and find among music librarians a group of colleagues without which we would be poorer both professionally and personally.

Individual membership statistics have declined steadily over the past several years, even as we welcome healthy numbers of new members annually. During the summer, we wrote to 230 former members of MLA whose membership had lapsed during the past two years. That is a startling number for an organization of only 1,100 individual members. And some of the names on the list were startling. In many cases, the lapse in membership was unintentional—the notice got buried on a desk or postponed, then forgotten. We’re very pleased to see several of you back in good standing! In other cases, though, the inevitable has happened: after several years of involvement, life has left MLA behind.

Members change jobs, retire, move on, and decide that MLA is one professional membership obligation they can’t sustain.

Some of us reading this column now will come to that junction in the future. Before we do, I’d like to suggest that we consider alternatives if that time comes. MLA is committed to continuing our mission to promote music libraries, music in libraries, and the profession of music librarianship. Membership dues provide roughly forty percent of the income that enables us to continue to fulfill that mission. Membership is a significant means of supporting others who can continue their active roles in music libraries when we ourselves cannot. Or, give to MLA. The General Endowment will eventually provide income to support MLA’s activities and programs. Awards endowments foster the development of new members of the Association, research that uses the resources of music libraries, and the publication of materials important to our profession. Think about it now, and please plan to continue supporting MLA through your membership and/or contributions, wherever your opportunities may lead.

MLA’s Board of Directors met in Ann Arbor at the end of May. I’d like to report on a few actions from that meeting. The full minutes are available on the MLA Clearinghouse at continued on the next page.
New Corporate Members: Lyrichord and A-R Editions

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In 1994, Lyrichord returned to its classical roots and launched the Lyrichord Early Music Series, featuring new and historical recordings of Music from the Medieval, Renaissance and Baroque periods. The Early Music series features many of the world’s most respected Early Music groups and soloists.

Lyrichord now maintains an extensive Web site which can be visited at http://www.SkyWriting.com/Lyrichord

A-R Editions

MLA is pleased to welcome A-R editions as its newest Corporate Member. The roster of Corporate Patrons and Members now stands at fifteen.

A-R Editions was founded in New Haven in 1962 by Gary Aamodt and Clyde Rykken — the “A” and “R” respectively. Its Recent Researches series began to appear in 1964. In 1968, the firm moved to Madison, Wisconsin, and took over production and distribution of the Yale Collegium Musicum series.

At this point, A-R Editions is unique among American publishers for its commitment to publishing critical editions of historical music. With the existing sets and monuments that concern major composers and schools practically complete, the various series of Recent Researches fill in the gaps and also augment the repertoire. This occurs with individual volumes, such as the publication of Salieri’s Mass in D Major, edited by Jane Hettrick, or the Anthology of Goethe Lieder, edited by Richard Greene, recently reviewed in Notes. The contribution of Recent Researches to music bibliography also emerges in multi-volume publications, such as the complete violin sonatas of Leclair edited by Robert Preston, the complete madrigals of Andrea Gabrieli edited by A. Tilmann Merritt, and the recently completed set of Widor’s organ symphonies edited by John Near. Of late, A-R is publishing in the Renaissance series the complete motets of Lasso, edited by Peter Bergquist, which will be a major contribution to the repertoire for scholars and for performers. Another set concerns ballet music from the Mannheim Court, which will result in five volumes within Recent Researches in Music of the Classical Era. At the same time, individual editions call attention to specific composers and their works.

In addition to the Recent Researches series, A-R publishes the Computer Music and Digital Audio Series (DAS), which contains important texts by such figures as David Cope, Kenneth Pohlmann, and others. A-R acquired this series from William Kaufmann in 1988 and in the ensuing decade has published 10 of its own

President’s Report

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http://www.music.indiana.edu/~tech_s/mla/board/bd9706.min.

There has been considerable discussion over the past few years about the twin problems of stagnant committee membership and the need to provide opportunities for committee service to members. An effort to address these issues has led to the establishment of new committees. The Board encourages a limit of about the same period of time for membership on committees. The Board recognizes the need to allow some flexibility in the length of service for individual members on committees, but wants regular turnover of committee membership to give all MLA members the opportunity for committee service.

Future convention planning continues, thanks to the diligent work of Convention Manager Susan Hitchens. We have signed a contract to hold the annual meeting in 2000 at the Hyatt Regency Hotel in Louisville, Kentucky, February 20-27. Susan continues to welcome proposals for conference sites for the beginning of the 21st century.

With the change in Notes editor, the Journal will come a change in the content of the journal. Dick Griscem reported to the Board that after considerable "pacing and pondering" he has decided to discontinue the "Index to CD Reviews" with the December issue of Notes. The thoughtful comments he received in response to his query on MLA-L suggested that the time has come for the Association to consider alternative avenues for this resource. The Publications Committee will explore electronic publication and other options.

The third edition of A Basic Music Library was published by the American Library Association in June. Although issued by ALA, the work was compiled by MLA members William Anderson, Pamela Bristah, Elizabeth Davis, Jane Gottlieb, and Kent Underwood with the assistance of several other MLA members. This publication represents a significant contribution of our collective expertise to libraries at large. We expect this publication to provide a high degree of visibility for MLA as ALA markets it to libraries throughout the country. We owe our sincere thanks and appreciation to all who contributed to this hefty volume.

Finally, the Finance Committee crafted a masterfully-balanced budget for 1997/98, which the Board approved with relief and admiration. Although we were unable to fund all requests and initiatives at the level requested, we are confident that our careful management of MLA’s resources will allow us to accomplish much of what we have set out to do during the next year.

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Boston Has Important Ties to MLA History

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shifting to just one annual meeting, although making it a few days longer to accommodate all the Association’s activities. The last summer meeting was therefore in 1977 in Santa Barbara, hosted by UCSB, and Boston became the first site for a jam-packed, fun-filled annual program, beginning on Monday February 27th and lasting through Saturday March 4th.

One reason meetings were longer then was that events were held successively rather than concurrently. Each day offered a formal session, and (in another first for the Boston conference) scheduled times for committees to meet (which previously had to gather as best as members could fit them in). The opening formal session of the ’78 Boston meeting reflected BAML’s decision to explore and display “the wealth and variety of musical resources and activities in the Boston area.” Later in the week, an afternoon session at Harvard University’s Paine Hall focused on the riches of local collections at Harvard, the Boston Public Library, and the New England Conservatory, culminating in an evening concert by the Boston Chamber Singers featuring madrigals selected from a 16th-century print at the BPL, a performance from a Rossini manuscript held by Harvard’s Houghton Library, and music of George Chadwick housed at NEC. It has been a rare meeting since then that has not followed suit with at least one paper or session or concert on local music.

Other formal sessions featured issues of perennial interest to music librarians, including “20th Century Music: Its Preservation and Propagation through Printing, Publishing, and Recording” (moderated by Judith Finell, the former librarian at the American Music Center), “From Stylus to Platter: Designing Listening Facilities and Preserving the Recordings Played in Them” (featuring Lenore Coral, then at the Mills Music Library, UW, Madison), and a glimpse at the “Reference Service of the Future” (moderated by Susan Sommer, NYPL), wherein Edmund Bowles of the Data Processing Division of IBM “predicted that in the near future it will be cheaper to store information in computers than on paper,” and Sidney Owens of Harvard spoke of how “the information specialist will handle reference queries on line” where “principles of controlled vocabulary will supplant keyword indexing.”

A new organization to assist music librarians interested in technical service and cataloging issues using OCLC was announced: the Music OCLC Users Group, which had just elected its first slate of officers. Meanwhile, MLA’s Cataloging Forum was laying plans for assisting members in the initiation of the forthcoming AACR2.

Still another first for the 1978 Boston meeting was the awarding of MLA’s first publication prizes.

Other activities twenty years ago which helped shape the organization we know today included reactivating an Education Committee out of the Board’s interest to resume activities related to professional and continuing education, the recognition of the Public Library Interest Group as an official MLA Committee, and appointing a Business Operations Search Committee to explore better arrangements for operating MLA’s business office — specifically to investigate contracting with a professional association management firm to conduct MLA’s routine business affairs.

Of course, the annual meeting wasn’t all work. Dena Epstein, MLA President at the time, remarked in issue no. 32 of the Newsletter, “Especially delightful were the cabaret concerts, half-hour live music programs that began each morning’s sessions to remind us that, whatever our technical problems may be, we are basically concerned with music.” Gerry Ostrove recalls that “the hotel was very nervous about the performance of Lyle Davidson’s environmental piece with musicians posted all over the lobby, but it worked fine and other guests didn’t seem to be annoyed by it. John Voigt was nervous about the performance of his “Rubber Telly String Quartet” at the pre-banquet cocktail party, in part, I think, because he wasn’t sure we’d like that experimental music. We loved it all, of course!”

Probably the fondest personal memories expressed of the 1978 Boston meeting are of its final “first.” The Copley Plaza hotel still maintained a tradition in 1978 of social dancing to live music, which prompted Mary Lou Little (recently retired from her position as Harvard’s Music Librarian) to suggest a ball after the closing night banquet. MLA members waltzed the night away and a new tradition was born!

Some might consider it a cliché to state that, whether as individuals or as an Association, what we are is where we’ve been. But certainly this history lesson shows the importance of the national meetings to the lifeblood of MLA. As our Association prepares itself for a new millennium, you won’t want to miss MLA’s return to Boston in 1998!

More about the present and the future in the next issue of the MLA Newsletter.

The author gratefully acknowledges all those who contributed their support and their memories of MLA’s 1978 annual meeting in Boston: Linda Solow Blotner, Mary Wallace Davidson, Susan Dearborn, Robert Evensen, Pat Fisken, Jean Morrow, Michael Ochs, Gerry Ostrove, Diane Ota, Don Roberts, Suki Sommer, et al., who provided me with much more than I could ever use in just one article.
T he hazy, hot days of summer are filled with well-deserved vacations, summer library programs, and the opportunity, at least for many librarians at academic institutions, to catch our collective breath and prepare for the coming year. MLA-L was busy throughout the summer, as colleagues discussed a variety of issues. Bugle calls, blues vendors, faulty compact discs, automated song indexes, title tracing and music in fiction were among the topics discussed.

To whom is Carly Simon referring in her song, "You're so Vain," asks Wendy Sistrunk (University of Missouri-Kansas City) of the MLA-L readership. A number of possibilities were offered, as well as conflicting citations from the literature. Mick Jagger, Warren Beatty, James Taylor, and Kris Kristofferson were suggested as likely candidates. Val Elliott (Indianapolis-Marion County Public Library) quoted a passage from Billboard's Hottest Hot 100 Hits which reports that in one interview, Simon claimed that the song was not about a specific individual. Rather, she had three or four different people in mind. Julia Marshall (DC Public Library) notes that according to an article in the Billboard Book of Number One Hits, the song is indeed about one person, but that it is not James Taylor.

The short bugle call, usually called "Charge," can be heard repeatedly at sporting events throughout the U.S.A. Elizabeth Klipsch (University of Washington) requested information about this call, but it continued to defy identification. Several readers found calls similar in style, however, and it seems that the call may pre-date the Civil War, and may be British in origin.

Kathy Busch's (University of Wisconsin, Milwaukee) search for "the closest to the original" of Arcadelt's "Ave Maria" received a more definitive response. Several readers identified the work as an adaptation of Arcadelt's three-voice chanson "Nous voyons que les hommes."

A variety of labels and websites were suggested to Charles Reynolds (University of Michigan) in answer to his request for information on compact disc reissues of traditional blues recordings of the 1920s and 1930s. Anna Seaburg suggested the vendor Roots and Rhythm of San Leandro, CA (www.bluesworld.com/Rootsintro.html). Several respondents recommended Document Records, which is based in Vienna, Austria, but is also available in the United States. Renee McBride suggested three sources: Bullseye Blues (a label of Rounder Records), Alligator Records, and the website "Tom Morgan's Blues Links" (www.redlt.com/tom/next/blues.html).

As the compact discs in library collections age, new preservation issues are surfacing.

As the compact discs in library collections age, new preservation issues are surfacing for librarians. Laura Gayle Green (University of Missouri, Kansas City), forwarded information to the list from the Hyperion Records website that discusses one such problem. Compact discs manufactured by Philips & Du Pont Optical between 1988 and 1993 were made using a lacquer which could not withstand the corrosive effect of the sulphur found in the paper of CD booklets and inserts. The compact disc consequently corrodes, and the sound quality deteriorates, starting with the last track. The corrosion is visible as a coppere-bronze discoloration, usually on the edge of the label-side of the CD. Hyperion, AVS, Unicorn-Kanchana and Pearl are labels that may exhibit this problem. The name of the disc manufacturer is usually (but not always) engraved by the center hole of the disc. Du Pont Optical has agreed to replace these corroding discs and should be contacted directly. Laura reported that she found several corroded CDs in her collection already.

A different type of compact disc problem was reported to the list by Dan Zagar (Oberlin) on behalf of Roderic Knight, Professor of Ethnomusicology at Oberlin. The Ocora CD entitled Gambie: L'Art de la kora—Jali Nyama Suso (C-580027), released in May 1996, is missing 1 minute from the beginning of selection no. 7. This flaw has been corrected, but the only way to determine if you hold a defective copy is to check the timing of track 7, "Cheddo." The correct timing is 9:54, and a total disc time of 69:11.

Proper access to songs in collections is an ongoing challenge to music librarians. Deborah Jones (Vancouver Public Library) asked readers for their advice and experiences about automating song indexes. She summarized the responses she received in four points. First, a free-standing index is ideal, in theory, for it avoids the long displays that occur if the bibliographic record of the online catalog is used as the indexing vehicle. Also, more detail regarding each song may be incorporated than is possible in a bibliographic record. Second, the libraries that do index their collections using contents notes are generally pleased with the results in reference situations. Third, some libraries have modified their contents fields to enhance indexing and displays in their OPACs. For example, some use the title and statement of responsibility subfields to provide more accurate retrieval. Fourth, although some libraries provide full analytics in their catalogs, it is an enormous amount of work.

The capabilities of online catalogs can call into question long established practices and policies. Randye Jones and the Music/Serials Cataloging Unit continued on page six
New Corporate Members

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remarkable books that look forward to new developments in computer-music technology.

Further, A-R Editions handles production work for book and journal clients, which includes a number of important forces in music. In addition to working with the MLA on Notes, A-R Editions handles publications for the American Musicological Society, as well as various university presses. They also work with publishers on books, and have a strong reputation for text-and-music projects.

Finally, A-R is also a software developer. For music engraving, it has produced its own proprietary software, MusE. A-R has developed the program over the past 15 years, and uses it for all the Recent Researches volumes. It also uses MUSE to engrave music for other publishers.


E-Mail Digest

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at Florida State University submitted one such query to MLA-L regarding the tracing of non-distinctive titles. For items with generic titles such as "Symphony" or "Songs," are there current standards indicating whether the first indicator of the 245 field should be a "0" or a "1," or is the issue no longer relevant? Brad Young (University of Pennsylvania) replied that rule 21.30J/d of AACR2 (1988 rev.), as well as the LC Music Cataloging Decision for 21.30J, address this topic. They indicate that non-distinctive titles should not be traced, and therefore would have a first indicator "0." Stephen Wright (Northern Illinois University) suggested that the practice of not tracing generic titles is a holdover from the days of card catalogs. It stems from the desire to save catalog space and filing headaches, more than the alleged uselessness of these titles. Many online catalogs index the 245 field regardless of the first indicator value, and these non-distinctive titles can be useful to users. John Conyers (University of Texas at San Antonio) agreed that tracing non-distinctive titles can be useful in some circumstances, especially for acquisitions and cataloging staff. Tracing these titles can be frustrating for many patrons. Title searches are not effective for music searches, observes Stephen

Luttmann (University of Houston), and non-distinctive titles are rarely more useful than misleading. Would patrons be appreciably inconvenienced, he wondered, if music title browse were no longer available at all?

Another cataloging question involved music arrangements. Sue Weiland (Ball State) asked whether a violin piece, rewritten for the cello, would be considered an arrangement, since the changes in the music are minimal. Respondents generally agreed that it would be. If the medium has changed, it is an arrangement, even if little effort has gone into the work.

The column "Musica Ficta" appeared in the MLA Newsletter from 1986-1990, providing reviews of music fiction. The writer/editor of the column, Bonnie Jo Dopp (University of Maryland), proposed giving the column new life on MLA-L. Signed reviews of three screens or less in length would be submitted to MLA-L by interested parties. The subject matter is very open: any fiction writings (books, plays, poems, etc.) that touch, at least in part, on the subject of music. Receiving a generally positive response to this proposal from readers of MLA-L, the first such review appeared in late August, on Loren Estleman's Billy Gaspade (New York: Tom Doherty Associates, 1997.).

The Music Library Association is seeking candidates for the position of Treasurer.

The MLA Treasurer as chief financial officer maintains the financial accounts of the Music Library Association; pays all bills, makes deposits, overseas investment accounts and keeps accurate records of the Association's financial transactions; prepares quarterly and annual financial reports of income and expenditures for the Board of Directors and presents annual financial reports to the membership at the annual business meeting and for publication in Notes; reports to the Board of Directors; consults with the accountant and submits all required reports to the Internal Revenue Service. The Treasurer works closely with the Fiscal Officer in compiling the Association's annual operating budget.

The Treasurer is a non-voting member of the Board, which meets three times a year, a voting member of the Finance Committee and the Publications Committee, and an ex-officio member of the Development Committee (including its marketing subcommittee) and the Investment Sub-committee.

The position requires a dynamic individual with substantial experience as a music librarian or commensurate knowledge of music librarianship, membership in the Music Library Association, and experience in budget management. The ability to analyze budgetary data and to articulate clearly the Association's fiscal situation is crucial to this position. Knowledge of bookkeeping methods and computer spreadsheets is highly desirable. Access to an IBM or compatible computer is essential.

The Treasurer receives an honorarium (current amount is $4,850) and support for expenses necessary to carry out the responsibilities of the position (travel, telephone, postage, supplies, etc.).

The duration of appointment is one year, with reappointment possible to a total of four years. The Board reviews the performance of the Treasurer annually. The President reappoints upon successful review and the desire of the incumbent to continue. This appointment begins 1 October 1998.

Application deadline is 1 February 1998. Interviews will be held at the MLA Boston meeting by the search committee (Jerry McBride, chair; Sherry Vellucci, Gordon Theil). Send nominations or letters of application accompanied by a resume and a list of three professional references to:

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Chesapeake Chapter

Alice LaSota
University of Maryland

The Chesapeake and Pennsylvania Chapters of the Music Library Association will meet jointly on Friday, October 17, and Saturday, October 18, in Philadelphia. The University of Pennsylvania will be the host institution. Marjorie Hassen is in charge of local arrangements, and Betsy Walker, Curtis Institute and the Pennsylvania Chapter Vice-chairperson, has planned the program.

On Friday afternoon, we will be at the Free Library of Philadelphia, where Kile Smith will give a tour of the Edwin A. Fleisher Collection of Orchestral Music. This collection of well over 20,000 orchestral compositions is the only source for many treasures of the orchestral repertoire. Kile will also talk about the many challenges of running an orchestral lending library. For the second portion of the afternoon, each chapter will hold its annual business meeting. On Saturday morning, we will meet at the Otto E. Albrecht Music Library in Van Pelt-Dietrich Library Center at the University of Pennsylvania. Dr. Nancy Shawcross, Curator of Manuscripts, University of Pennsylvania Libraries, will present a talk on the Marion Anderson Papers and show the Marion Anderson Site on the Penn Web. Norris Stephens and George Hill will tell us about the lighter moments in their compilation and editing of the update of Heyer. Marjorie Hassen will give us a look at the Endeavor Voyager system on the OPAC in the Penn Library's new electronic classroom.

Greater New York Chapter

Barbara R. Walzer
Sarah Lawrence College

On June 24th our chapter met at the new Columbia University Music and Art Library. Elizabeth Davis gave approximately 40 members a tour of her newly renovated facility on the sixth floor of Dodge Hall.

After viewing the collection, the group gathered in one on the classrooms to participate in a panel discussion on the new edition of *A Basic Music Library: Essential Scores and Sound Recordings*, 3rd ed. Elizabeth, the coordinating editor, along with Pamela Briestah and Jane Gottlieb gave an informative introduction to BML3. It includes more than 3,000 scores and 7,000 sound recordings. The sound recordings listing is new and includes classical, traditional, popular musics of the Americas, Europe, Africa and Asia. Books and periodicals are not included. This decision was based on the availability of this information in other reference sources such as *Books for College Libraries, Guide to Reference Books*, and *Magazines for Libraries*. BML3 has been designed for building new collections, evaluating existing holdings, or enhancing specific areas of a collection.

In order to make BML3 useful to the broadest range of libraries, a threetiered ranking system was used.

(**) — the smallest most selective "basic" collection;

(*) — a midsize "basic" collection for medium size public libraries or small college libraries;

(•) — no asterisk for the most comprehensive collection suited for large metropolitan public libraries or college and universities supporting undergraduate studies.

Scores and sound recordings are arranged differently within their chapters. Printed music is listed by format and within those categories by medium of performance. Recordings are geographically arranged and then by musical genre. Western classical music is subdivided by historical period. All recordings of a composer are listed together whereas scores would be in several places according to medium of performance. However, the scores index brings all these titles together in a single list. BML3 does not follow all AACR2 conventions and should not be considered as a cataloging authority.

This new edition is beautifully bound in burgundy. It is 665 pages. There are 2 indexes: one for scores and one for sound recordings (88 pp) making access points very clear. Pam Briestah pointed out that BML3 is very useful when there are gaps in a collection. Joe Boonin commented that since 1988 many whole lines of published scores are going out of business, and maybe BML3 should be used for titles but not necessarily editions.

Unfortunately Kent Underwood and William Anderson were not able to attend our meeting which had originally been planned for April and had to be postponed due to a delay in printing the text. Elizabeth noted that the sound recordings are only up to and including March 1996.

George Hill made several comments on his new publication: *Collected Editions Historical Series & Sets, & Monuments of Music* published by Fallen Leaf. He wanted to make a clear point that his publication does not replace the Heyer volumes.

Jane Gottlieb spoke at length on Plan 2001, reaffirming its objectives particularly in relation to local chapters.

We continued with a brief business meeting where Matthew Wise announced the new chapter officers: J. Rigbie Turner (Pierpont Morgan Library), Chapter Chair; Barbara Sutherland (Yonkers Public Library), Vice-Chair; and Hilary Albert (Queensborough Public Library), Secretary-Treasurer. I would like to thank chapter officers and members who provided guidance and support as well as working cheerfully and responsibly these past two years. Thank you in particular to Matthew Wise, Secretary-Treasurer; Gisele Glover, newsletter editor; and Barbara Sutherland, Vice Chair.

Your next chapter report will be under a new pen. Several interesting plans are underway for upcoming meetings.
The Recordable Audio CD: A View from the Archives

There is now a recordable compact disc for audio, designed specially for archival applications, which will long outlast audio tape reliably if the manufacturer's tests, and results drawn from those tests, are to be believed. Lifetime claims of 100+ years are more than double similar tests for the best audio tapes. Street price through normal professional audio sources (for 74 min. CD-Rs) are about $5.00 each in quantities of 50.

Two nearly identical products are on the market. The disc design uses a phthalocyanine dye, a non-oxidizing gold reflective surface and an extra top layer of resin to protect the lacquer onto which the gold is sputtered. One is made by Eastman Kodak, the other by Mitsubishi for Apogee according to the latter's specifications. I have read lab reports of their in-house tests for each. KAO has released a similarly made disc and, according to a mailing recently received, Taiyo Yuden is about to release one as well. (At present, Kodak, Apogee, Mitsubishi, and other Mitsubishi made or licensed products are the only sure to use phth dye).

The Kodak report is more complete. Testing procedure clearly cycled the discs in an environmental chamber following accepted methodology, and the Arrhenius curve which was plotted from the resultant data falls in the over-300-year lifetime range. Adjusting for a 95% confidence level gives a 125-year lifetime. What is uncertain is if the discs tested (in 1993) are the same as the present one or if the resin layer was added to the product after the tests were conducted. Their new advertising (Pro Sound News, 3/97, page 17) claims a shelf-life of over 200 years, presumably measured after the disc has been recorded and fixed. This implies either a series of tests later than those I have to hand or a recomputation of their old data. The ad claims a patent or patents, and it is unclear if these are exclusive or are shared with other manufacturers. The Mitsubishi disc seems to be of similar design.

Mitsubishi claims results similar to those of Kodak: 300 years on the average, with a 145-year lifespan based on confidence level of 95%. The report is more of a summary with many graphs comparing their disc with others. There are a number of typos which the reader can correct from the context. It is unclear if the data concerning other products is drawn from their own test results or those of the competing discs' manufacturer. It is also difficult to determine if their environment chamber tests were cycled, important information about a product with layers of material which expand and contract at different rates as temperature changes. One also cannot determine if the tests included the extra resin layer used by Apogee, an important question since this sandwich now has an added layer of yet another material. (To tell if a disc has the extra resin protective layer, flash it past a point-source of light. If it appears textured, it does; if shiny, it does not).

The great advantage of the gold reflective surface is that it cannot oxidize; air coming into contact with this layer through fissures in the lacquer will not cause oxidation as with aluminum. Given the relatively trivial cost of the microscopically thin reflective layer, there is no reason that all commercial CDs shouldn't use gold as well.

Labeling
Discs come configured with the top surfaces prepared for various labeling schemes and the buyer must specify which when ordering: 1) ink, over which a label may also be affixed; 2) silk screen; or 3) printable (ink jet or other).

There are problems with ink labeling finished sides, as most pens use solvent-based inks. Apogee distributes a water-based marker pen which they claim will not attack the disc surface. The adhesives of stick-on labels are suspect — none seems designed to stay with the disc the 125 or so necessary years.

In theory, the best labeling solution is the CD printer. As with the adhesive labels, the design is assembled in the computer and printed according to its program. Present cost is in the $1000-2000 range. The suitability of these devices for archival purposes depends on the interaction of the inks and dyes with the disc surface, yet to be tested and disclosed.

Future CD Players
If these discs do last 125 years, what will be around in the future to play them back? We presently have a significant accumulation of orphan artifacts from the last 40 years for which heroic measures are now necessary to find sound reproducing equipment which works and is non-destructive. Everything from dictation belts to 16-2/3 rpm discs, quad LPs to some multitrack tape formats come to mind. Already there has been speculation on the future obsolescence of the CD-R format in favor of DVD and its derivatives (DVD-R, DVD-ROM, DVD-AM, etc.). So far, many companies are promising players with a dual-laser pick-up that will be backwards compatible (the dye used in CD-Rs can't be read by the shorter wavelength laser required for DVD). A new type of CD-R (called type II), however, is already under development. Since it will use a dye that will reflect the laser beam back in both the DVD and CD systems, will dual-laser machines remain on the market? And the blue lasers predicted for the near future may render continued on the next page
Bringing Music Video Cataloging into Focus:
A Continuing Education Workshop

by Laurie Sampsel,
Education Committee

Do you have questions about cataloging music videos? You haven't had time to study the new publication, Cataloging Musical Moving Image Material, from the Working Group on Bibliographic Control of Music Video Material? Well, the MLA Education Committee is pleased to sponsor a continuing education workshop that is sure to help. Titled “Cataloging Music Materials on Videorecordings,” the session will be offered in Boston on Tuesday, February 10, 1998, at the Park Plaza Hotel. The workshop is tentatively scheduled from 9:00 a.m. to 4:30 p.m. and will be worth 5.3 instructional contact hours. This workshop will give you a chance to learn from three cataloging experts: Lowell Ashley, Ian Fairclough, and Daniel Kinney.

The primary goal of the workshop will be to offer practical advice and instruction to enable catalogers to process music videos efficiently according to current standards. Discussion of the relevant theoretical issues and principles will be a secondary goal. To these ends, there will be hands-on exercises and breakout sessions to allow practice in small groups. Cataloging Musical Moving Image Material will be used as a point of departure for the session.

Concerns

continued from the previous page

The presenters all have strong backgrounds in music cataloging. Ashley is currently Catalog/Authorities Librarian at the Smithsonian. He was previously Principal Cataloger and Cataloging Team Leader at the University Libraries of Virginia Polytechnic Institute and State University (Virginia Tech). Ashley chaired the MLA Working Group on Bibliographic Control of Music Video Material and edited the group’s project, Cataloging Musical Moving Image Material. Fairclough is Serials Cataloger at the University of Wyoming Libraries. His earlier positions included Music Cataloger at Ball State University, Assistant Music Librarian at East Carolina University, and Head of Cataloging at LSU in Shreveport. Kinney is Assistant Director for Technical Services at the State University of New York at Stony Brook. He has also held the positions of Head of the Music Library, Assistant Head of Bibliographic Access Services, Assistant Head of the Music Library, and Music Cataloger at SUNY, Stony Brook. Kinney, who has experience teaching library science and music bibliography, is the current chair of CC:DA.

The number of workshop participants will be limited to 50. The registration fee is projected to be $60. Non-MLA members may register for any remaining open slots after the registration period has ended for an additional $10 fee.

Once again, the Education Committee will use a call-in registration procedure for this workshop. Registration will begin at Noon, Eastern Standard Time, on Wednesday, November 12th. To sign up, call Raymond White at the Library of Congress at (202) 707-1842. Registration will continue through Friday, November 14, or until the workshop is full. Ray will take your name and phone number and give you a confirmation number which you will later use when you mail in your registration form and check. If the workshop has to be cancelled due to insufficient response, you will be notified by Wednesday, November 26th.

The final step is sending in your completed registration form, which will be included in the MLA conference mailing, along with a check with your confirmation number on it, to Ray White at 5804 Chestnut Hill Road, College Park, Maryland, 20740-5008. The mail-in materials must be postmarked between December 1st and 12th to guarantee your place in the session. More information will be available soon on MLA-L and in your conference packet.

New Members

The Music Library Association welcomes the following new members:

Trish Anderson, Denton, TX
Greg Baker, Wayzata, MN
Sally Berkowitz, El Cerrito, CA
Katherine Busch, Milwaukee, WI
Judith Fertig, Chestnut Hill, MA
Michael Kassler, Mahoneys Point NSW, Australia
Christine E. King, Setauket, NY
Alan J. Klein, New York, NY
Laurel A. Littrell, Manhattan, KS
Diane L. Napert, Berlin, CT
Kerri Ann Scannell, Columbia, SC
Paul E. Schlothauer, Brierwood, NY
Nanette Schneir, Pacific Palisades, CA
Terry Simpson, Chatham, NY
David Sparks, Berkeley, CA
Aharon N. Varady, Philadelphia, PA
Dean Vellenga, Chicago, IL
Jeff Whitson, Columbia, SC
Margery Wiers, Willard, OH
The American Library Association held its 1997 annual meeting in San Francisco from June 25 to July 2. The occasion was upbeat, thanks in part to the announcement of the (Bill) Gates Library Foundation (and its $400 million). Equally inspiring was the June 26th announcement of the Supreme Court ruling against the Communications Decency Act. The weather was also spectacular - sunny and warm. This was perfect for the Gay Pride Parade on Sunday morning (estimated 700,000 participants and spectators) which featured a large marching contingent of ALA’s Gay, Lesbian, and Bisexual Task Force, the oldest such professional organization in the country. A good week to be a librarian!

The following are some highlights from the week. I would be happy to share further details with any MLA members who might be interested.

**ALA Affiliates**

The Affiliates meeting on Sunday concentrated on Member Services and diversity issues. It was chaired by Elizabeth Martinez, who was attending her last meeting as Executive Secretary of ALA. She was warmly thanked by the Affiliate representatives for her progressive integration of the Affiliate Organizations into the ALA, and for her support of ethnic initiatives. This annual meeting was attended by representatives from ARLIS, TLA, Canadian Library Association, Medical LA, Association of Law Librarians, Black Caucus of American Library Association, Asian-Pacific Libraries, Chinese-American Librarians, Reforma, American Indian Librarians, COLT, and the Diversity Council of ALA.

Satia Orange, Director of ALA’s Office for Literacy and Outreach Services, spoke on the issue of diversity outreach within ALA, specifically on the “Diversity Exchange.” She is particularly interested in any diversity efforts being directed through Affiliate Organizations. Elizabeth Martinez passed around a draft version of a publication called “Equal Voices, Equal Choices,” which documented minority and multicultural responses to ALA’s Goals 2000 Initiative. I would be happy to share a copy with members.

The Medical Library Association will be celebrating its 100th anniversary at a meeting in Philadelphia in May of 1998, and would like to invite Affiliate representatives to this special event. Affiliates are also encouraged to attend the 1997 National Conference of African American Librarians this summer in Winston Salem, North Carolina, from July 31-August 3. (For details check http://www.bcala.org.) I issued an invitation on behalf of MLA to Affiliate members for the Boston meeting.

The Affiliates Booth in the Exhibit Hall gave the ALA another opportunity to advertise MLA in the context of a shared space used by the Medical Library Association, Law Libraries, ARLIS, Oral History Society, OCLC, and the Chinese American Library Association. For the Mid-Winter meeting in New Orleans, advertisement for the MLA will consist of just a Board, but there are plans for another table for the 1998 Annual meeting in Washington this coming June.

**Tenors**

MLA co-sponsored a program with the International Relations Roundtable which took place on Monday June 30th from 2-4 p.m., focusing on the research which went into the biographies of the tenors Caruso and Björling. Michael Colby took this meeting as an opportunity to make a brief pitch for MLA. We handed out publications lists and brochures, and directed the audience to the MLA table in the exhibit area. Dr. Andrew Parkas, the speaker, was exceedingly charming, and the program drew over 150 people. It was a wonderful chance to spread the word about MLA.

**Dance Librarians**

The Dance Librarians Committee and ACRL ARTS presented an excellent session at the SF PALM (San Francisco Performing Arts Library and Museum) Monday morning: “From Documentation to Access: Special Projects in the Performing Arts.” Attracting librarians and scholars interested in the performing arts (including music), the program highlighted the efforts of SF PALM to become the official archive for the San Francisco Symphony, Ballet and Opera. The four speakers included Catherine Johnson from the Dance Heritage Coalition, Kirsten Tanaka and Margaret Nichols from SF PALM, and Jane Foster, a San Francisco dance critic, writer, and professor at Stanford University.

At the Dance Librarians’ Committee meeting on Saturday, the following draft documents were shared with committee members:

- Dance Core Collection (accepted by ACRL for publication)
- ILL Guidelines for Dance Materials (approved by ALA at this meeting) including videotapes and other visual materials
- Processing procedures manual for Dance and Other Performing Arts Collections (also available on a web site: http://www.nypl.org/dhc). The focus of this document is on institutional practices as well as standards. Music materials have not been included. The main categories include:
  1. Manuscript and Archival Materials
  2. Printed Materials
  3. Moving Picture Materials
  4. Graphic Materials

There will also be a Collection Condition Assessment tool for preservation continued on the next page
ALA Report

continued from the previous page

purposes included as an appendix.

The Committee discussed the Dance Clearinghouse Calendar which needs volunteers to maintain it (previous participants at Library of Congress and LC). It is available at the following web address: listserv@unnym.cuny.edu with message subscribe dance-hc.

The Dance Research Journal will become available electronically, with full text, through UMI at the beginning of the year. We also received a copy of the ARLIS Standards for Staffing of Art Libraries Guidelines, which I will share with MLA’s Personnel Sub-committee.

The Dance Librarians Committee was encouraged to participate in the newly-formed Dance Consortium, which further established itself at a meeting this summer, July 19-20, at American University in Washington DC. They are looking ahead to a joint meeting between CORD (Congress of Research in Dance) and SDHS (Society of Dance Historians) June 19-25, 2000, called CONFERENCE 2000, which will be held at Northwestern University in Evanston, Illinois. The mission of the meeting will be: “To draw together major organizations fostering dance, dance education and dance research broadly defined, for the purpose of sharing knowledge, generating excitement, and establishing an even more solid ground for dance and dance scholarship in the future.” The World Dance Alliance will meet in Philadelphia in the late spring of 2000, focusing on Dance Documentation.

Indexing of periodicals at NYPL was discussed, as were outreach and exhibitions that travel, such as the photographic exhibit assembled by the Harvard Theatre Collection being shown this summer at Jacob’s Pillow.

Electronic Reserves and Copyright

Entitled “Sex, Lies and Electronic Reserve: Fair Use or Not,” this panel focused on the legal aspects of electronic reserves, the publishers’ point of view, and the response from the academic community. There was also discus-

New Music Library at Princeton

Paula Morgan, Princeton University

After many years in the windowless lower depths of the main library, the Princeton University Music Collection has moved to a splendid new facility as part of the renovated and rebuilt music building, Woolworth Center for Musical Studies. Designed by Spanish architect Juan Navarro Baldeweg, the Woolworth addition houses a rehearsal space and Music Department offices in addition to the library. As of late August, all library materials had been moved into their new home; staff is scheduled to occupy their offices after Labor Day. If all proceeds on schedule, the library will be open for the beginning of classes on September 11, and dedication ceremonies are planned for October 17.

For the first time ever at Princeton, music books, scores, sound recordings, microfilms, videos, and CD-Roms will be located together with other Music Department facilities. The Library also includes listening facilities, a reading room and graduate seminar room, video and microfilm viewing areas, and graduate student carrell space. Music Listening staff will merge with Firestone Music Collection staff: Paula Morgan, Music Librarian, Tom Moore, Assistant Music Librarian, and Dan Gallagher and Ellen Greenwood, Library Assistants. Our E-mail addresses and telephone numbers are still valid; official address and additional telephone numbers will be announced as soon as they are established.
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Colleges and Universities, American Council on Education, American Council of Learned Societies, Association of American Universities, Association of Research Libraries, Medical Library Association, National Association of State Universities and Land-Grant Colleges, National Education Association, National Humanities Alliance, National Initiative for a Networked Cultural Heritage, National School Boards Association and Special Libraries Association. These organizations agreed to:

1. work to extend the application of fair use into digital networked environments in libraries and educational institutions by relying on it to make creative use of information lawfully;
2. resist relying on any proposed code of conduct that may substantially or artificially constrain the full and appropriate application of fair use;
3. encourage their members to reject any licensing agreement clause that implicitly or explicitly limits or abrogates fair use or any other legally conveyed user privilege;
4. share experiences concerning the application of new technology in library and educational environments, "fair uses" made of copyrighted works, proprietors' responses to requests for permission to use copyrighted materials, and sources of helpful information regarding fair use and other privileges under copyright law; and
5. participate in organized efforts to capture and disseminate such information.

Other meetings of interest which I attended (and would be happy to supply members with further details or information):

- ACRL ARTS/Lita Technology in the Arts: "Using Cultural Material in an Interactive and Instructional Environment"
- MLA Video Roundtable/ACRL ARTS: "When worlds collide: Multimedia resource sharing and cyberspace"

The Video Roundtable has also completed its work on Guidelines for the Interlibrary Loan of Visual Materials, approved by the MLA Standards Committee. Copies of the guidelines are available from:

Paula Murphy
Head of Access Services,
Dominican University Library,
7900 W. Division St.,
River Forest, IL 60305

or on the VRT Web site at: http://www/lib.virginia.edu/dmrc/vrt

- ACRL Popular Culture Roundtable: "Pornography, Decency Written and Unwritten Library Policy"
- Building Poetry Audiences in Libraries: a panel discussion featuring Francisco Alarcon, Robert Haas (former U.S. Poet Laureate) and Brenda Hillman; with Kay Cassell and Marsha Spyros of the New York Public Library
- Film and Broadcast Video Discussion Group
- Theater Library Association Tour of the San Francisco Opera and Geary Theater

**ALA Bookstore**

The ALA Bookstore requested that we send only one title (our "best-seller") to sell. MLA sent Lowell Ashly's Cataloging Moving Picture Images, Technical Report no. 25, which sold quite well. We shipped 40 copies and sold 25.

Unfortunately, MLA had neglected to ship their own publication, A Basic Music Library, which was a great disappointment. It was promised for New Orleans and Washington, however!

MLA folk were sighted throughout the week at meetings, exhibits and in restaurants, including the friendly corporate sponsors from Harrowsitz, who let us at the MLA Table borrow a stool when we were chair-less in the initial stages of the exhibits!

I look forward to continuing MLA's work with MLA in January, 1998, when the midwinter meeting will be held in New Orleans.

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**MLA T Returns Times Two!**

**They're Back!!!!!!!**

The Marketing Subcommittee of the Development Committee will be back in Boston with TWO t-shirt designs: the historic New Orleans design and the brand new Boston design (can you guess what it might be?). We are also planning on having some new merchandise, but it is going to be a surprise, so come see us in the exhibit area in Boston.

We are also pleased to announce that Jennifer Ottewik has taken over the distribution of merchandise between conferences. So if you can't wait till Boston to get your New Orleans t-shirt (the dog ate the one you got ... or ... you need a Christmas present for Uncle Joe), now is your chance! Please specify the numbers of shirts and their size(s), and make your check payable to MLA.

- **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 your order to:**

Jennifer Ottewik
Music Library
School of Music
University of South Carolina
Columbia, SC 29208
voice: (803) 777-5425
fax: (803) 777-6508
Plan 2001

In the self-study conducted two years ago, the membership made its priorities clear: MLA must "promote awareness of MLA's mission among music and non-music libraries." This mandate is reflected in the first of four initiatives in Plan 2001: "Increase and Enhance Visibility Outside the Music Library." The first objective under this initiative includes a clear directive: "Stronger ties will be developed with other library associations and archival institutions." In response, the Board recently created the Organizational Liaison Committee. In the following article, committee chair Paula Matthews explains how she plans to involve the membership in this crucial and rewarding challenge.

—David Farneth

The Organizational Liaison Committee (OLC) grew from the work of MLA's Plan 2001. Objective I.A. of the Plan reads as follows:

"Increase outreach to key organizations and individuals outside the Association; strengthen already established ties and develop new relationships; offer advice on music library matters to, and share with, key entities in the external environment; make MLA education programs available outside the Association.

1) Stronger ties will be developed with other library and archival associations, such as the American Library Association (ALA), the Art Libraries Society (ARLIS), and the Society of American Archivists (SAA), as well as with other other music organizations such as the International Association of Music Libraries (IAML) — especially IAML-US — the College Music Society (CMS), and the Sonneck Society for American Music, wherever such ties can strengthen the success of both collaborating parties. Joint conferences with other organizations could be explored."

The charge given to the OLC early this summer is to foster informal affiliations with professional musical, scholarly, and library organizations whose interests and activities correlate with those of MLA; to organize and train members of MLA who are active in other organizations; to bring information about MLA to the membership of MLA effectively; and to develop and maintain structures for communication and reporting between liaison organizations and MLA.

So, if you regularly attend any of the organizations listed below (or any other you might personally suggest — no organization is too large or too small for our purpose), take note:

- ALA (although MLA has an official representation, it’s a large organization encompassing many smaller groups within, such as the Dance Librarians)
- American Guild of Organists
- American Symphony Orchestra League
- AMS
- ARLIS
- ARSC
- ATMI (Association for Technology in Music Instruction)
- Chamber Music America
- Chorus America
- CMS
- Computer Music Society
- IAML and IAML-US
- International Computer Music Association
- MENC
- PLA
- Sonneck Society
- SAA
- SCI (Society for Composers, Inc.)
- Theatre Library Association

If you would like to serve as an informal liaison with another organization for the Music Library Association, please contact me or one of the steering committee, which now includes John Roberts, Linda Barnhart, Leslie Bennett, Jane Gottlieb and Bonna Boettcher, with others still to be named. We will meet together for the first time in Boston in February. My contact information is:

Paula Matthews
Ladd Library
Bates College
Lewiston, ME 04240
voice: 207-786-6266
fax: 207-786-6055
p.matthews@abacus.bates.edu

As a liaison, you will be given a packet of information about MLA to share at these meetings, and asked to return reciprocal information to OLC to share with our own membership. You will also be invited to a gathering at the annual meetings for the purpose of updating informational materials and sharing strategies for outreach.

Why might you want to volunteer?

To support MLA, and as a way of becoming more active within our own organization; to bring back ideas from other conferences that might improve our own (or to articulate how much better MLA conferences are!).

To focus your attention at the other meetings you might be attending, making connection between those groups and your work with music materials, maintaining your identity as a Music Librarian, even in other environments.

To alleviate boredom at some of the less stimulating meetings (and I know this is a competitive category!) by always having materials about MLA on hand to read yourself, or to share with interesting looking neighbors (MLA as chick/guy magnet).

To get to go to yet another gathering (a.k.a. party) at the national meetings.

Or, to put this in another perspective: I can now spell liaison, which was not true before taking on this particular committee task.
I am your new Members' Publications column editor and I'm happy to take over for the esteemed Alan Green. I think it is important to know what our colleagues are doing in print, and the list for this issue is impressive and varied. I look forward to receiving your citations for future issues. Please remember to send citations for items published in the past calendar year to the column editor, Sarah Dorsey, via e-mail or snail mail at the address below. The deadline for submissions for issue 111 is October 20, 1997. Those received after that date will be considered for issue 112. Please follow the citation style employed below.

Sarah Dorsey
Music Librarian
School of Music
UNC Greensboro
Greensboro, NC 27412
sbdorsey@iris.uncg.edu

Books

Vincent H. Duckles, Idá Reed (UNC Chapel Hill), Michael A. Keller (Stanford University), advisory editor; indexed by Linda Solow Blotner (University of Hartford).


David Lasocki (Indiana University), ed.


David Prochazka (Northwestern University) (contributed ~90 critical annotations)


Articles

Bonna J. Boettcher (Bowling Green State University)


Robert Curtis (Tulane University)


Sarah Dorsey (UNC Greensboro)


Fern Hieb (FLOURISH: Music Contract Cataloging, Tucson, AZ)


Bonyn Hall (University of Richmond)


Helmut Kallmann (National Library of Canada, retired)


David Lasocki (Indiana University)


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Members’ Publications

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Leonard Lehrman (Long Island Composers Alliance)

"Tributes to Three Great Teachers (Kim, Kraft, Siegmeister)." (April 11, 1997): 13.
"Two Francophile Recitals at the Y." (June 20, 1997): 13.

PERFORMANCES OF COMPOSITIONS

Leonard Lehrman (Long Island Composers Alliance)


"3 Songs on Texts by Norman Rosent" (1997). Performed by Helene Williams & composer. 30 April 1997, Brooklyn Borough Hall.

"Kereto A TP" (1997), original setting of Ladino folk text in Ladino & English translation by composer. Performed by Helene Williams & composer. 1 June 1997, Hebrew Union College.

"Four-Power City" (1984 - U.S. premiere). 17 June 1997, performed by composer at Adelphi University.


MLA/MPA/MOLA Report

John Shepard,
New York Public Library for the Performing Arts

Although MLA members can see a listing in the Administrative Structure for the Music Publishers Association/Major Orchestra Librarians Association Joint Committee, it occurs to me that many may not be aware of what goes on in the committee's biannual meetings. The committee began its existence as the MLA/MPA Joint Committee, and because of our longer relationship with MPA, our issues of discussion with its representatives are fairly well known: copyright and fair use, music publishers' archives, and the International Standard Music Number. However, in my brief tenure as MLA Coordinator of this group, I have learned much more from MPA about activities within the organization and about current legislative issues which concern its members.

But heretofore I have been almost totally unaware of the activities and initiatives within the Major Orchestra Librarians' Association. The MOLA representatives' reports have provided a fascinating glimpse of the life of the orchestra librarian, and I have learned much about MOLA projects which would be of interest to MLA members — the maintenance of a master list of errata in orchestral part sets, work with the International Conference of Symphony and Opera Musicians to alert orchestra managements about the serious problem of substandard parts, and the development and refinement of the Orchestra Library Information Service database. The MOLA representatives have even provided us with detailed reviews of new music-printing software.

The exchange of ideas between MPA and MLA has been valuable for the members of both organizations, and I believe an increased flow of information from MOLA could benefit the members of MLA, particularly those in conservatory, academic, or even public libraries who manage performing collections. If you have questions or concerns which you think representatives of MPA or MOLA could answer or address, please send them to me. The next meeting of the Joint Committee is scheduled for 24 October 1997.
Calendar

3 October 1997
Copy to Notes editor

10 October 1997
Chapter annual reports due to Vice/Past Presidents

16-18 October 1997
Midwest Chapter meeting, Minneapolis

24 October 1997
Copy due for issue no. 111 to MLA Newsletter Editor

1 November 1997
Committee, chapter, and special officer annual reports due to President and MLA Newsletter Editor

2-5 November 1997
American Musicological Society Annual Conference
    New York City

13-16 November 1997
College Music Society Annual Conference
    Cleveland

Transitions

Jane Edminster Penner has been appointed Music Librarian, University of Virginia.

Myrtle Nim, Music and Drama Librarian at Carnegie Mellon University, has announced her retirement, effective August 8, 1997, after 33 years of service to the Carnegie Mellon community. Mrs. Nim began her career in the University Libraries on March 3, 1964. In 1969, she was appointed Music Librarian. In 1991, she took on library support and liaison work with the Drama Department. Antoinette Powell, currently Music and Rare Books Cataloging Librarian, will become Acting Performing Arts Librarian for the fall 1997 semester.

Diane Parr Walker has been appointed Interim Associate University Librarian for User Services, University of Virginia.

Lisa Redpath is now teaching in the Boston Public School System.

David Briggs, Slide and Music Curator/Librarian, Occidental College.

Richard Griscom, Music Librarian, University of Illinois at Urbana-Champaign.

Joan O'Connor, Music and Media Services Librarian, Trinity College.