Music Librarians Band in Boston

Michael Rogan, Longy School of Music, Local Arrangements Committee Co-Chair

The Boston Area Music Librarians Group (BAML) and the New England Chapter would like to invite you to attend the 67th Annual MLA Meeting, from 11-14 February 1998, in Historic Boston, capital of the Commonwealth of Massachusetts, the Athens of America, and Hub of the Universe.

The 1998 conference site is the Boston Park Plaza Hotel, conveniently located on the edge of the Theater District, near the restaurants of Chinatown. One block in the other direction takes you to the Public Garden and the historic Back Bay, filled with fabulous architecture, fine restaurants, and exclusive shopping. A short stroll past the Park Plaza’s “castle” (additional exhibit space in a former armory), and you enter Boston’s South End, another National Historic Landmark District, where you can find even more good restaurants as well as many gay and lesbian owned businesses.

February in Boston should be no deterrent to finding adventure in the city. Boston is very walkable and well maintained in every season. The hotel is adjacent to public transportation — shockingly inexpensive and astonishingly convenient — and your Local Arrangements Committee members will be on hand to assist you on your sojourns.

We have planned several tours on Wednesday, February 11th, to start continued on page three

67th MLA Annual Meeting Program Taking Shape

Laura Gayle Green, University of Missouri-Kansas City, Program Chair

Join your colleagues in Boston, 11-14 February 1998, for MLA’s 67th Annual Meeting! We will meet at the elegant Park Plaza Hotel, located near the lovely Boston Common. The Program Committee has assembled an exciting and diverse program for you.

Our program begins on Tuesday, 10 February, with a pre-conference workshop on “Cataloging Music Materials on Videorecordings,” sponsored by the Education Committee, and led by Lowell Ashley (Smithsonian Institution Libraries), Ian Fairclough (University of Wyoming) and Daniel Kinney (State University of New York at Stony Brook).

The Local Arrangements Committee has three delightful tours planned for Wednesday. Look for the registration information in the conference mailing packets and make plans continued on page four
final preparations are underway for MLA's 67th annual meeting in Boston. Articles in the September-October Newsletter and in this issue set the stage for what promises to be a productive and enjoyable meeting. By now you should have received your convention packets with details of the plans for the conference, and we hope you are planning to attend. The Program Committee, chaired by Laura Gayle Green, and several of MLA's committees and roundtables have prepared a full menu of appealing sessions, and the Local Arrangements Committee, co-chaired by Michael Rogan and Millard Irion, has fashioned a round of tours, receptions, and entertainment that will insure that we have plenty of opportunity for play as well as work.

As Susan Sommer wrote in the President's Report in Newsletter 79 (November-December 1989), people often ask the president how they can become active in MLA. New members (and some not-so-new) are still asking that question, so I will follow Suki's lead and offer some suggestions.

First, plan to attend the Boston meeting. The plenary and program sessions will provide opportunities to learn from those with experience and to explore issues and ideas. Committee business meetings, which are generally open to observers, offer the chance to learn more about the issues and projects MLA's committees and task forces are working on. Although MLA committees and task forces are active year-round, the annual meeting is the one opportunity these groups have during the year to meet face-to-face to review progress and develop plans. In this issue of the MLA Newsletter, you will find the annual reports of MLA's board of directors, officers, committees, roundtables, and chapters. Read them before coming to Boston. These reports provide a good summary of the recent activities of the Association. If you would like to contribute to the activities of a particular committee, sub-committee, or working group, speak to the chair of the group and make your interest known!

Volunteer to help with a project underway. Let the chair know what you can bring to the work of the group. Although committee appointments are made by the President, recommendations for committee or sub-committee appointment generally come from the chair of the group, who is most aware of how the needs of the group and its mission match with the interests and talents of individuals. At the meeting, attend Roundtable sessions on topics that appeal to you. Roundtables are specifically designed to encourage participation by all members interested in a particular topic; these discussion forums are often the best places for new members to begin to participate and become known. Because Roundtables are self-forming groups, they are the most democratic of MLA's various entities. Roundtables don't have members, but everyone who attends can be a participant. If you are new to MLA, please sign up for MLA's mentoring program, and plan to attend the New Members Roundtable and the first-time attendees reception. These are all opportunities to meet others new to the Association, to form friendships that may well last throughout your professional life, and to become oriented to MLA. These are also forums through which to meet "experienced" members of the Association who can offer advice and become familiar faces that you will see again during the meeting. MLA annual meetings are continued on page five
continued from page one

Events off in high spirits. The tours have been underwritten by local businesses and institutions, so they all are free. Yes, FREE! Consequently, tour registration will be handled separately from your registration for the meeting (which will require payment). To insure equal access regardless of your time zone, electronic capabilities, or the US Mail system at holiday time, tour registration will be by telephone only. See your registration packet for details. Tour offerings include: a Musical Instrument Makers’ Tour to Hubbard Harpsichords and to the Departments of Piano Technology, Violin Making, and Bookbinding at the North Bennet Street School in Boston’s North End; a tour to the New England Document Conservation Center and the Addison Gallery of American Art in Andover; a tour to WGBH studios for a behind-the-scenes look at a national programming studio for public radio and television (check out their website at www.wgbh.org); and the annual Organ Crawl.

Members of the Local Arrangements Committee will be available at the hotel on the day of the tours, Wednesday, February 11, 1998, to provide information on sightseeing in Boston for any other MLA members arriving early.

The LAC will continue to provide information throughout the meeting at a Hospitality Desk near the conference registration tables. Please make that your first stop for directions, suggestions, and connections!

Thursday will begin with an irresistibly fascinating plenary session on Boston music collections. (See the related article on the 1998 Boston Program elsewhere in this Newsletter.) Friday evening, the Local Arrangements Committee Reception will be at the Boston Public Library from 5:30 to 7:30 PM. Built in 1895 and recently restored, this McKim architectural treasure should provide a sparkling beginning to your evening’s frolic — whatever you decide to do! Some of your many options include a concert with either the Boston Symphony Orchestra (Bruno Weil, guest conductor) or with the Boston Modern Orchestra Project (BMOP is offering a 15% discount to MLA conference goers). Or perhaps you’d like to dance the night away with the Commonwealth Vintage Dancers, who are offering a workshop before coming back the following evening to join us after our banquet (see below). Or maybe you’d like to feast on excellent boiled New England Lobster? Then fill out the form in your registration packet as soon as it arrives and join the New England Chapter on a (gratefully subsidized) outing to the world famous Anthony’s Pier 4 restaurant for a mere $25! Now who says your Local Arrangements Committee isn’t going to take good care of you during your Boston visit?

Saturday evening will provide the crowning touch to your gloriously unforgettable Boston conference, as MLA gathers in the Imperial Ballroom of the Park Plaza Hotel for a banquet and dance fit for any of the Princes or Presidents that have graced the parquet of this magnificent room in prior decades. We will be joined by the Commonwealth Vintage Dancers, a historical dance troupe specializing in American social dancing from the Civil War Era to the early Jazz Age. In keeping with the ambiance of the Imperial Ballroom, the CVD members will arrive in 1890s formal attire. MLA members are encouraged to join in the fun: haul that ballgown or that tux out of mothballs and dust off those dancing shoes! CVD is offering a free workshop on Friday evening for MLA members interested in refreshing their memories of familiar dances such as the waltz, or in learning vintage dance steps, or learning about dance history research. For the shy of foot, CVD will also perform some special dance numbers after the banquet, which should be stunningly elegant when viewed from the Ballroom’s balcony level theater boxes.

Although we know you are all coming to Boston to partake of the stimulating MLA Program, the Local Arrangements Committee is determined to offer for your spare moments everything that Boston can provide, from the civilized elegance of a bygone age, to the artistic heritage of national treasures, to historic sites/sights of inspirational and patriotic virtue. Don’t miss it!
The Core of the Matter: Bibliographic Access to Music Information,” moderated by Linda Barnhart (University of California San Diego). Jennifer Bowen (Eastman School of Music) will discuss “Creating a Culture of Cooperation;” Joan Schuietsma (Northwestern University) will address “Demystifying Core Records in Today's Changing Catalogs;” and Joan Swaneckamp (Yale University) will speak on “The Changing Cataloging Culture: What Do We Mean When We Talk about 'Cataloger Values'?" Joan Schuietsma outlines the two main goals of the session: 1) To introduce the core record concept; 2) To explore issues associated with the implementation of core records for librarians and patrons alike. What defines a quality cataloging record in terms of usability of our end users and to other catalogers? The speakers will address the primary benefits of core bibliographic records as well as the concerns of the professional community about core records. Changes in cataloger values and developing cataloger judgement and decision-making skills will also be explored. This is not a cataloging training session, but an opportunity for public and technical services colleagues to engage in a dialogue and develop an understanding about a new approach toward meeting the challenges of quality and quantity cataloging.

Following the second plenary session is an Ad Hoc Chapter Committee Open forum, moderated by Ruthann McTyre (Baylor University). One of the MLA Plan 2001 strategic initiatives is to examine the MLA chapters and here is a forum to explore that initiative.

The Education Committee's Poster Session returns for a second year. Many fascinating presentations covering a variety of topics will be available for your perusal and study near the exhibit and registration areas. Be sure to stop in and make this a second successful year for the poster session contributors.

Friday afternoon’s “Ask MLA” session, sponsored by the Education Committee, focuses on issues of concern to music librarians and music publishers. John Shepard (New York Public Library) moderates this session, with panelists Mary Wallace Davidson (Sibley Music Library, Eastman School of Music), Don Gillespie (C.F. Peters), and Brian Hill (Oxford University Press).

On Saturday morning’s plenary session, the contemporary issue of technology in the workplace will be addressed as Deborah Pierce (University of Washington) moderates “Taming Technostress: Remaining Healthy in the Workplace.” Our presenters for this exciting session are Nina Davis-Millis (Associate Humanities Librarian, Massachusetts Institute of Technology), speaking on “Technostress and the Organization; or, A Manager's Guide to Survival in the Information Age;” Louis DiBerardinis (Industrial Hygiene Officer for Massachusetts Institute of Technology's Environmental Medical Service) addressing “Prevention of Repetitive Strain Injuries for Computer Users, or Oh, My Aching Wrists!” and Dennis Balcom (psychotherapist and...
In Boston, the cradle of Civilization in North America, we will be bringing order to the chaos of seating at the MLA banquet. For the first time you will not have to strategically place yourself near the banquet room door or talk exclusively with your friends during the cocktail hour. Once you've grabbed a table you will not have to fend off interlopers while the dilatory friend whose chair you are saving fights her way across the banquet room. First time attendees and free spirits will not have to worry about finding an empty seat or imposing themselves among strangers. In Boston, you will reserve space at a banquet table for yourself and your friends in advance!

Here's how it will work. Banquet table and seating reservations will be made at the LAC's Information Desk. After you check in at the conference and receive your banquet ticket, you may go to the person making banquet reservations, show her your ticket, and request a seat at a table. To make a reservation for yourself and a group of friends you may either go to the banquet reservation desk to reserve spaces, even a whole table if you need it. We will attempt to accommodate all groups who wish to sit together, but we must have a banquet ticket to make a reservation. One ticket reserves one seat at a table. We will staple a color coded ticket bearing the number of your table to each banquet ticket presented. When the banquet room opens, you and your friends can leisurely stroll to the table bearing your reservation number and be seated in a civilized and gracious manner.

Frequently Asked Questions:
1. I'd like to reserve space for myself and my partner. Where may we sit?
   I can place you at any table where there is space. There are several spaces at this table, so you'd like to sit there, or, there are two spaces remaining open at this table, if you'd like to sit there.

2. Can I reserve a table for myself and fourteen friends? Here are our tickets.
   Banquet tables seat ten (10) people. We can assign some of you to table X and some of you to table Y, but we can't guarantee that you will all be seated closely together.

3. I want a table near the kitchen so that I can get my food quickly!
   Although each table will be numbered, the hotel may not be able to provide us with the exact location of each table in the banquet room. We will attempt to accommodate this type of request as much as possible.

4. I'd like to reserve space for eight people; we always sit together, but I've only been able to get the tickets for four of us.
   I'll reserve space for the four people whose tickets you have. You may tell your other friends what table number you have, but they should come by and request it as soon as possible. I can't reserve any space without a banquet ticket and it's possible that another group may be placed at the remaining seats at that table in the meantime.

5. What happens if I don't have time to make a reservation?
   If you neglect to make a seating reservation before the banquet, you risk crashing someone else's table in your ignorance—Miss Manners would certainly frown on this unseemly eventuality! Any guardian of etiquette would uphold the rights of the people who made the modest effort to reserve their seats. You should wait until those who reserved their tables are completely seated and take what's left.

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Attention MLA Shoppers!
Your One Stop MLA Shop!

Be sure to stop by the MLA Shop in Boston for your MLA shopping adventure. T-shirts and more!

President

continued from page two intense, but intimate, and we are known as a friendly bunch eager to welcome those new to the Association.

Second, whether or not you are able to attend the annual meeting, one of the best ways to become active in MLA is to begin at the chapter level. Chapters bring MLA closer to home and make participation possible for those who may not be able to attend the national meeting every year. MLA is committed to creating and maintaining vital activities at the local level. Through your chapter, you will find opportunities to learn about regional music collections and expertise, and because chapter membership is smaller than the national, you will also find that there is almost always room for a new volunteer for projects, committees, and programs.

I look forward to welcoming all members of MLA, both those fairly new to the Association and those who have been around long enough to remember MLA's last meeting in Boston, to this year's annual conference. See you in February!

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As music librarians are all too aware, many of the vinyl recordings in library collections have not been released on compact disc. Such is the case with the Apel/Davidson Historical Anthology of Music (HAM), as Carole Vidale (Syracuse University) discovered when asking about the set. While several people expressed an interest in a CD release of HAM, Brian Cockburn (James Madison University) noted that current research on performance practice differs from the performances found in many of the selections in the set. Gordon Gallon (Acadia University) suggested that perhaps a new anthology could be created. A call to Southern Illinois University Press by Marty Jenkins (Wright State University) revealed that they were not interested in reissuing HAM on CD. Perhaps, he suggested, MLA should consider taking it on as a project, possibly with AMS. Bob Acker (DePaul University), faced with trying to safeguard aging recordings, wondered if other libraries were taping HAM for preservation purposes.

Budgeting and pricing questions elicited a variety of comments. John Core (West Virginia University) asked for advice on budgeting for irregular continuations. Most respondents recommended taking an average of past years' expenditures, with 3-5 years being suggested by the majority. Steve Wright (Northern Illinois University) advocated having a separate budget line for continuations within the budget for monographs.

What is the average price of a compact disc? Answers to Tom Moore's (Princeton University) question varied somewhat, depending on the location and approach of the respondents. One librarian estimates $12-$13 per disc for major labels, $14-$15 for smaller and foreign labels. Jean A. McCarron (North Vancouver District Public Library) works with the figure of $18 per disc (Canadian, with taxes), noting that prices may depend somewhat on one's location. Jerry McBride (Middlebury College) shared the average price paid by his institution for the last five fiscal years. The figures ranged from $11.95 per disc (1993/94) to $13.75 per disc (1996/97).


The differing sizes of scores can make collection management a challenge. Miniature scores are often shelved separately from other scores to utilize space better and to help minimize damage and loss. But, Helen continued on the next page

Program

continued from page four licensed social worker) speaking on "Maintaining Balance in a Changing Environment." Come and learn practical answers to your technology-related problems.

As always, there will be a varying array of committee meetings, roundtable sessions and other diversions to keep you entertained, educated and informed. For a closer look at the 1998 program, point your Internet browser to: http://www.umkc.edu/user/lgreen/ mlaprogr.html. Also, be sure to visit the main site for the Boston meeting, prepared by David Gilbert (Wellesley College), at: http://rism.harvard.edu/~mla.

We look forward to seeing you in Boston!
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O'Donoghue (Griffith University) noticed, scores which previously might have been published as true miniature scores are now appearing in a variety of shapes and sizes. What, she wondered, are people doing about shelving these "miniature" scores?

Some respondents indicated that they shelve scores of differing sizes together. Mary Black (Michigan State University) reported that her library utilizes slotted shelves that have a back panel. This permits miniature and full size scores to be shelved together with none of the usual problems. But many others still shelve miniature scores separately. Size is the usual criterion for shelving a score separately, with libraries differing as to the maximum height designated as "miniature scores." Heights cited ranged from 19 cm to 27 cm. But height is not the only factor. Joan Falconer of the University of Iowa noted that they limit items in the miniature scores to chamber and orchestral music; hymnals and songbooks are excluded.

One could almost hear the music catalogers around the world scratching their heads as they received three new volumes of the Johann Strauss Gesamtausgabe published by Doblinger. These volumes did not have any numbering to indicate where in the complete edition they should be placed, if indeed they should be placed there at all: the Doblinger catalog describes them as separate editions. Could anyone offer any guidance, asked Steve Wright?

A discussion of the relative merits of cataloging the items separately ensued. It was John Roberts (University of California, Berkeley) who offered an explanation in the form of a forwarded message from Knut Dorn of Harrasowitz. Doblinger had decided not to continue the complete edition as a bibliographic unit, but would issue future volumes in the series "Dilettso Musikale." These three volumes were part of that change. Now, it seems, Doblinger, has decided to go back to its original plan for the edition.

MLA Assistant Convention Manager/Convention Manager Needed

Position Description:
The Convention Manager and Assistant Convention Manager are authorized by the President and the Board to coordinate and oversee the planning of national conventions of the association. The Assistant Convention Manager accompanies the Convention Manager on site inspection/hotel negotiation trips and manages all facets of exhibits and advertising for the convention. The Convention Manager oversees all convention details and is responsible for onsite management of national conventions. The Convention Manager serves as liaison among the Program Committee chair, the chair of the Local Arrangements Committee and its budget officer, the publicity officer, the chair of the Education Committee (if a pre-conference workshop is being planned), the Executive Secretary and the Board. The Convention Manager negotiates with hotels for future conventions, signs contracts (counter signed by the President) to secure accommodations for meeting and sleeping rooms and makes all solicitations and arrangements concerning exhibitors whose publications, products and services are displayed at conventions. The position demands heavy involvement, especially in the early fall when the Convention Budget is prepared and exhibitors/advertisers are solicited, and during the two months prior to the annual convention, with lesser involvement throughout the year.

Specific Duties:
Assistant Convention Manager duties include: soliciting of exhibitors and program advertisers for the annual convention, maintaining a master list of exhibitors/advertisers, fund-raising among exhibitors, and overseeing all aspects of exhibits for the convention. This includes communications/negotiations with decorating/dryage firms, security firms, and telephone/internet/electrical services, and on-site management of the exhibit area during the convention. The Assistant Convention Manager works closely with the Convention Manager, consulting whenever necessary to become familiar with the duties and responsibilities of the position.

Convention Manager duties include: site inspection, reporting findings/recommendations to the Board, and hotel contract negotiations, communications with the hotel's sales staff, coordination of the work of the Program Committee and Local Arrangements Committee, assigning meeting rooms; communications with the hotel's catering/banquet service, the A-V service, the photocopy service, and other services as necessary. The Convention Manager prepares the convention budget, working with the Program Committee and the Local Arrangements Committee, and attends the fall meeting of the MLA Board. The Convention Manager has final responsibility for on-site management of all facets of the convention, reports to the membership at the annual convention on recent, current and future national conventions, and confirms and submits all bills to the MLA Treasurer. In addition, the Convention Manager is responsible for maintaining, reviewing and updating MLA's Convention Manual.

Qualifications: Five years' experience as a music librarian; membership in the Music Library Association with good understanding of its organizational and annual convention structure; administrative experience with good organizational and management skills; ability to set and meet deadlines; budgeting experience; effective communication skills in person, on the phone and in writing; availability for business trips of 2-3 days duration 3-5 times per year; availability to attend all annual conventions for a full week; good computer skills including word processing software and spreadsheet management with access to a high quality printer, modem, fax machine, and electronic mail. Skills in database management software and availability of institutional support are highly desirable.

Benefits: The Convention Manager and Assistant Convention Manager receive support for expenses required to carry out the responsibilities of the position (travel, telephone, postage, etc.) and honoraria. Honoraria amounts in 1997/98 are $4,460 for Convention Manager and $2,230 for Assistant Convention Manager.

Duration of Appointment: The Assistant Convention Manager's term will begin July 1, 1996. Initial appointment is one year, with reappointment possible up to a total of four years. The first year is spent as Assistant Convention Manager, the second and third years are spent as the Convention Manager, and the final year (optional at the discretion of the MLA President) may be spent as Assistant Convention Manager.

Application deadline: January 9, 1998
Application: Send letters of application accompanied by a résumé and three professional references to:

Deborah Pierce
Music Library, Box 353450
University of Washington
Seattle, WA 98195

Suggestions of possible applicants for this important position would be welcomed by the search committee and can be sent to Deborah Pierce at the above address or to dpierce@u.washington.edu. Interviews will be held at the annual convention in Boston. The members of the Search Committee are: Deborah Pierce (chair), Robert Curtis, and Stephen Fry. The MLA President will appoint the Assistant Convention Manager upon the recommendation of the Search Committee.
Midwest

Kristina Shanton,
University of Illinois at Urbana-Champaign

The 1997 annual conference of the MLA Midwest Chapter was held in Minneapolis on October 16-18, 1997. The opening session and reception were held on Thursday evening. Ken Hazen's presentation on the "History of Jazz in the Twin Cities" provided an informative look at the influence of jazz on local musicians and the Twin Cities area. After the session, the lights were dimmed and everyone relaxed to the music of Jazz Combo I from the University of Minnesota.

Friday's program was held in the Earle Brown Center on the St. Paul campus of the University of Minnesota. After the audience was welcomed to the campus by University Librarian Thomas Shaughnessey, the session took a slightly unusual turn: as the keynote speaker was still in transit, the members originally slated to give a panel reaction instead took the stage with a discussion of how electronic resources affected their careers. Chapter chair H. Stephen Wright (Northern Illinois University) began by posing several problems inherent in the nature of the Internet and its use. He suggested that the Internet has become a library substitute in the eyes of many patrons, and stressed the idea that users need to be taught how to evaluate the Internet as critically as they would any other source. Rex Levang, the librarian from Minnesota Public Radio, commented on his responsibilities within the organization and on how the electronic world has impacted public radio. From A-R Editions, Patrick Wall spoke of the changes the Internet brings to music publishing and its role in both the present and future musical world. Emma L. Dederick-Colón (Indiana University) discussed her role in maintaining the Indiana University web page of Worldwide Internet Music Resources and the challenges in keeping the page current and reliable. From the University of Minnesota, media copyright specialist Dan Donnelly spoke about copyright and fair use with regard to multimedia items, and the impact of new technologies on these issues. Walter Gegner, the head of the Art, Music and Video Department of the Minneapolis Public Library, ended the discussion with insights into both the problems and advantages of electronic resources within a major public library.

Following the panel discussion, the Keynote Address was given by Craig Curtis, Senior Director of Programming at Minnesota Public Radio. His topic, "It's Only Data Now," focused on the levels of access, control, and immediacy of data provided by current technologies, as well as the degrees of manipulation and adaptability they allow.

The afternoon featured three sessions; of these, members could choose to attend two. William Fietzer and Beth Tice (both University of Minnesota) discussed CD-ROMs and electronic journals in "Basic Cataloging of Electronic Materials in the Music Library." Laura Gayle Green (University of Missouri-Kansas City) presented an enlightening session on the "Evaluation and Selection of Electronic Music Materials." Robert Acker (DePaul University) demonstrated a variety of methods for "Searching the Internet for Music Reference Service." Following a summary session by Leslie Troutman (University of Illinois at Urbana-Champaign), members returned to Minneapolis for a relaxing evening on their own (plays, concerts, Mall of America, etc.).

Saturday's session began with the Business Meeting. The success of the MLA Midwest Librarian Exchange Program over the past year was discussed, and Steve Wright announced the likelihood of its continuation. Following the Committee Reports, the results of the election were read; Rob Delvin was re-elected to the position of Chapter Treasurer. Attendees were provided a copy of the Survey of Chapter Chairs by the MLA Ad Hoc Chapter Committee, but due to time constraints, it was agreed that the survey questions would be discussed on the Midwest Chapter Listserv (MWMLA-L). In other new business, Notes editor Richard Griscom (University of Illinois at Urbana-Champaign) gave a call for submissions, and future meeting sites were reviewed. The schedule of sites is: Kalamazoo, MI (1998); Cincinnati, OH (2000); and Cedar Falls, IA (2001). The site for the 1999 meeting is still under consideration. Lastly, the position of chair was transferred to Lynn Gullickson (University of Northern Iowa).

The closing session was a presentation by Phyllis Danner (Sousa Archives for Band Research, University of Illinois at Urbana-Champaign) on "Sound Sense: Practical Preservation Practice." Phyllis—costumed as Jane Priscilla Sousa, daughter of the March King—supplied a fascinating look at the history of recorded sound and the preservation issues that accompany it. She addressed many of the problems facing archival recordings preservation and suggested a variety of ways to combat collection deterioration.

Many thanks to the Program and Local Arrangements Committee for a memorable meeting in the Twin Cities, and here's to Kalamazoo in 1998!

Mountain/Plains

Irene Halliday,
Brigham Young University

The exciting southwest atmosphere of Albuquerque, New Mexico, greeted members of MLA's Mountain-Plains Chapter as they gathered May 15-17, 1997, for the first year of a two-year celebration marking the chapter's 20th anniversary. Thursday arrivals were treated to an evening of authentic southwest cuisine and great music, performed by chapter members at the lovely home of Jim and Carla Wright. The Wright ramada and outdoor fireplace attracted those who were after quiet conversation as the sun set.

Following Friday morning registration and continental breakfast at the conference hotel, the Doubletree, local arrangements chair Jim Wright welcomed us to the next page.
Tucked up against the mountainside in a small town north of Albuquerque, the Cafe de las Placitas' sunny patio was the perfect venue for the chapter lunch/business meeting.

Victor Cardell (U. of Kansas) addressed the process of “Planning for a New Music Library,” which involved examining extant designs of three large music libraries prior to the development of the design for the U. of Kansas. Susan Hitchens (MLA Convention Mgr.) presented a twenty-year overview of Bulgarian folk music, “Beyond the Mystery: The Sounds and Rhythms of Bulgarian Folk Music,” emphasizing a comparison of arranged versions of folk-songs with the original village two-part settings. In “What System User Groups Need to Hear from Music Librarians,” Ian Fairclough (U. of Wyoming) introduced music user issues important for non-music specialists to understand in order to “demystify” music records in online systems and prevent their essential components from being treated as optional or trivial in the record.

The Maria Teresa restaurant in Old Town Albuquerque was the setting for the traditional gala banquet. Housed in a lovely historic building, the restaurant provided mellow, elegant surroundings, tempering Mountain-Plainers' generally more overt merrymaking.

On Saturday morning, Suzanne Moulton-Gertig’s (U. of Denver) paper, “Henriette Renie: Defying a Stereotype,” explored the life and compositional style of this early twentieth-century harpist/composer, debunking the popular myth of the stereotyped insipid female harp composer. In “New Technologies for Internet Delivery,” Ed Cahall (Northern Arizona U.), using Real Audio, compared the old way of receiving, downloading and playing back audio files or live transmissions to “streaming,” or playing and storing it as it comes in. Jim Wright (U. of New Mexico) presented the final paper of the meeting, “The Tibetan/Navajo Connection,” examining the uncanny similarities in music, cultural rituals and art between American Navajo Indians and Tibetans.

Tucked up against the mountainside in a small town north of Albuquerque, the Cafe de las Placitas' sunny patio was the perfect venue for the chapter lunch/business meeting. Bob Follet, acting chair, reported on the progress of recuperating chair Gary Mayhood and conducted a discussion of issues related to next year's Boulder conference, as well as projected conference sites through 2001. Various chapter business items received attention, including the call for a volunteer committee to set up a chapter web page, and for volunteers to consider running for office in the spring 1998 elections.

Satisfyingly filled and with business accomplished, chapter members were treated to a “field trip” to Rancho de las Golondrinas near Santa Fe. A living history outdoor museum of a restored, authentic Spanish colonial settlement, the Rancho is complete with homes, cultivated fields, an operating water-powered mill, a blacksmith shop, churches, a school, etc., all “inhabited” by costumed villagers portraying life in early New Mexico. Mountain-Plainers thoroughly enjoyed strolling around the 200 acres, in spite of skies that threatened (and delivered) light rain. The museum store became the gathering place for fond farewells as well as looking forward to a second 20th anniversary celebration next year in Boulder, Colorado, site of the first official chapter meeting. Those who were able to stay Saturday evening stopped for dinner on the patio of El Pinto Restaurant on the return trip to Albuquerque.

Memories of America's southwest and another fruitful MPMLA conference will linger to enrichen and rejuvenate Mountain-Plainers as they return to the "real world" of libraries.

Irene Halliday
MPMLA Secretary/Treasurer
irene_halliday@byu.edu
Roundtable Reports

Film Music

Bob Kosowsky, Music Division, The New York Public Library

The participants of the Film Music Roundtable were treated to a video presentation by the Society for the Preservation of Music. [Since the 1996 meeting, the society has changed its name to The Film Music Society.]

Introduced by Film Music Society board member Steve Fry, the 20-minute video-in-production showed how the society was able to preserve the Paramount Pictures music archive. Nearly every famous film music composer who worked in Hollywood is represented in the collection, which contains the scores and parts of nearly all the Paramount production since the early 1930s through the 1980s (when the company began systematic microfilming of scores). Housed in a storeroom, scores and parts had been kept in decaying folders on open shelves of cabinets. These conditions allowed exposure to elements, with the result that some scores had been damaged through water leakage and variations in humidity and temperature, as well as accumulation of dust.

With the help of volunteers, the society undertook the task of totally reorganizing the Paramount music library. Every score and set of parts was carefully rehoused in acid-free folders and boxes. Descriptions of all items were entered into a computerized database resulting in an inventory.

The video concluded with scenes from a reception sponsored by the society at which several composers, including Elmer Bernstein, reminisced about their experiences working for Paramount Studios.

Among the news reports from other individuals was that of Janet Bradford (Brigham Young University), who had brought a compact disc containing the original tracks of The Searchers, composed by Max Steiner, a product of the Music Library at Brigham Young University.

Columbia Dedicates Wiener Music and Arts Library

Elizabeth Davis, Columbia University

On September 25, 1997, the Columbia University Music & Arts Library was dedicated to the memory of Gabe M. Wiener. As the founder of PGM recordings, Gabe was known personally to many MLA members. He was a 1992 Columbia College graduate, and sang in the Barnard-Columbia Chorus while a student at Columbia and every year afterwards, until his untimely passing this past spring.

The Wiener Music & Arts Library is a renovation and expansion of Columbia's music Library, established as a branch library adjacent to the Music Department in 1934. It expands by 2.5 times the size of the former Library in Dodge Hall, the home of the Music Department and the School of the Arts. The renovation, designed by Shepley Bulfinch Richardson and Abbott, allows for an optimum combination of private and open study spaces, audio-visual and computer stations, an electronically-equipped seminar room, and a room for both individual and group video viewing. The Wiener Library contains books, scores, and non-print materials and enjoys state-of-the-art temperature and humidity control.

New services include digital sound reserves, in which recordings and accompanying web pages for individual courses are digitized and stored on a Library/Music Department server and made available to students at a library station. In addition, a collection of motion pictures on laserdisc has been acquired to support the graduate program in the Film Division of the School of the Arts.

Attention Organ Crawlers!

William F. Coscarelli
ORMT Coordinator

The Organ Music Roundtable Annual Organ Crawl is currently scheduled for Wednesday morning, 11 February 1998. I would like to inform anyone interested in going on this tour that the departure time will be 11:45 a.m., NOT 1:00 p.m. as stated in the preliminary program. I am extremely sorry that the time was not corrected before the preliminary program went to the printers. I was out of town the week that changes to the program had to be made. The reason for leaving so early is due to scheduling conflicts at one of the sites we will be visiting. Just to whet your appetites, the schedule will be roughly as follows: 11:45 Depart hotel; 12:00-1:00 Old West Church; 1:15-2:30 Church of the Advent; 3:00-4:00 Trinity Church and (possibly) Old South Church; 4:15 Arrive hotel. I hope that many of you will plan to attend our meeting, as well, on Friday from 4:30 p.m.-6:00p.m. Our speakers and topics will be: Nancy Wicklund (Westminster Choir College), Erik Routley: Unashamed Organist, and Greg Bover (Vice President for Operations, C.B. Fisk, Inc.), The Legacy of Charles Fisk. I hope to see many of you at these events.
**Members’ Publications**

Please 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. Please note new addresses for both systems. The deadline for submissions for issue 112 is February 18, 1998; those received after that date will be considered for issue 113. Please follow the citation style employed below.

Sarah Dorsey  
Music Librarian  
School of Music UNCG  
P.O. Box 26167  
Greensboro, NC 27402-6167  
sarah_dorsey@uncg.edu

**BOOKS**

Nicolas Slonimsky, Laura Kuhn, editor, Dennis K. McIntire (Indianapolis, Indiana), associate editor.  

Sherry L. Vellucci (St. John's University)  

H. Stephen Wright (Northern Illinois University), editor and Stephen M. Fry (UCLA), associate editor.  

**ARTICLES AND CHAPTERS**

David Lasocki (Indiana University)  

Tom Moore (Princeton University)  

Sherry Vellucci (St. John’s University)  


“Down the Yellow Brick Road: What Should We Teach about Internet Resources?” * Fontes Artis Musicae* 43, No. 4 (October - December 1996): 315-324.


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**Mentoring Program in Place for Boston Meeting**

Elisabeth Rebman,  
MLA Placement Officer

The MLA Mentoring Program organized by the Placement Officer will take place again this year at the Annual Meeting in Boston, February 11-15, 1997. The program offers an informal means of welcoming and orienting newer MLA members to their first national meeting by pairing them with an experienced MLA member. The program is voluntary for both new and experienced meeting attendees. Please sign up in advance of the meeting with the Placement Officer.

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

It is hoped that both new attendees and their mentors can attend the First-Time Attendees Reception held on Wednesday evening, February 11, from 7-8 p.m. After that, the nature and amount of contact depends on the desires and availability of the participants. Some ways a mentor might assist a new member are by being a friendly and supportive contact shortly before, throughout, and perhaps after the meeting; by answering questions about the structure of MLA, the functions of the conference, and how those functions are carried out in various forums; by attending some of the sessions together (a plenary session, a committee meeting, and/or a business meeting); by visiting the exhibits together at some point, establishing contact with vendors and exhibitors; by attending a social event together (such as a reception, concert, or meal).

If participation in this program appeals to you, please send the form included in the Boston registration mailing directly to the Placement Officer no later than February 1. If you have suggestions or questions about the MLA Mentoring Program please contact the Placement Officer:

Elisabeth H. Rebman  
MLA Placement Officer  
Music Library  
240 Morrison Hall  
University of California, Berkeley  
Berkeley, CA 94720  
Tel: (510) 643-5198  
Fax: (510) 642-8237  
erbman@library.berkeley.edu
For the 1998 annual meeting, the Education Committee will be sponsoring another program in the “Ask MLA” series. This year, we’re doing something a bit different: we’re bringing together experts from both the publishing and library worlds, in a session called “Ask MLA/MPA: Music Publishers and Music Librarians.”

John Shepard (New York Public Library), coordinator of the MLA Music Publishers’ Association/Major Orchestra Librarians’ Association Joint Committee, will be moderating the session. The panel will include Mary Wallace Davidson (Sibley Music Library, Eastman School of Music), Brian Hill (Oxford University Press, and Secretary of the MPA Board), Don Gillespie (C.F. Peters, and MPA member), and one additional panelist from the publishing industry to be announced.

This session will be an ideal opportunity for music publishers and music librarians to exchange ideas and concerns in a friendly, constructive atmosphere. Some of the possible issues we can discuss include the future of music publishing in the electronic world, pricing, fair use and photocopying, the impact of corporate buyouts and downsizing, and how librarians and publishers can work together toward common goals. As with the other programs in the “Ask MLA” series, questions from the floor will be encouraged, and the session will take whatever direction the audience wishes.

We need your help to make this session productive, stimulating, and enjoyable. If you have questions for the panel, or publishing issues that you’d like to see the panel address, please submit them; we will select the most interesting questions from those submitted to get the discussion rolling. Send your questions to:

Stephen Wright
Music Library
Northern Illinois University
DeKalb, IL 60115,
hswright@niu.edu

See you there!

Visit the Boston 1998 MLA Meeting Website at
http://rism.harvard.edu/~mla/

The Website is being maintained by the Local Arrangements Committee and contains much that is useful and interesting to help you plan your visit to “The Hub of the Universe.” Program and pre-conference information, hotel information, and e-mail to Program Committee and LAC members provide support for your professional scheduling, or you can design your leisure time activities by investigating exciting links to local resources, such as restaurant guides, transportation advice and maps, concert calendars, ‘alternative’ listings, and more!

IAML
Donated Music Materials Program

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

Previous mailings have reached 73 institutions in 27 countries and — since the program’s inception in September 1995 — over 3,500 volumes of books, music, and periodicals have been shipped to libraries abroad. If you, either individually or on behalf of your library, have materials suitable for donation, please consider participating in this valuable program. Queries, or lists of items (including brief bibliographic information), may be directed to:

Marjorie Hassen
Director, IAML-U.S. Donated Music Materials Program
Otto E. Albrecht Music Library
University of Pennsylvania
Van Pelt-Dietrich Library Center
3420 Walnut Street
Philadelphia, PA 19104-6206
telephone: 215-898-3450
fax: 215-898-0559
hassen@pobox.upenn.edu
Center for Popular Music Acquires McCuen Collection

Paul F. Wells, Center for Popular Music/Middle Tennessee State University

The Center for Popular Music at Middle Tennessee State University has acquired the collection of sound recordings, books, photos, serials, business records, and personal papers of music business veteran Brad McCuen. Through the course of a career that spanned more than forty years, McCuen operated at the heart of the music industry. He is perhaps best known for the many contributions he made during his twenty-two year career with RCA’s Record Division, holding key positions within the company in sales, production, and music publishing. As a producer, McCuen worked with artists such as Duke Ellington, Glenn Miller, the Sons of the Pioneers, the NBC Symphony, Tommy Dorsey, Lionel Hampton, Skitch Henderson, and Elvis Presley. He was nominated seven times for Grammy awards, and won four. He conceived and produced the highly successful Vintage Series of reissues of jazz, blues, country, folk, and personality material. Following his years with RCA, McCuen operated his own very successful independent label, Mega Records, and later served as Director of Country Music for SESAC.

The collection contains approximately 30,000 published and unpublished recordings, including LPs, 78s, 45s, electrical transcriptions, and tapes. Since McCuen sat on the business side of the desk, the collection also includes ledgers, trade publications, correspondence, meeting notes, and various other papers that form a remarkable body of research material.

The collection is strongest in jazz, McCuen’s first love, but is remarkable also for the breadth of genres represented. There is a strong representation of rhythm & blues, Broadway shows, movie soundtracks, and an excellent selection of rock & roll.

“Brad has always been known as someone with a lot of integrity,” Center director Paul Wells explained. “He’s from the days when people first started out as music fans then got into the business. His reputation was that he was very knowledgeable, sympathetic to researchers, someone who really cared for the music and wasn’t in it just for the money,” Wells continued. “He is delighted that his materials can come to an educational institution like MTSU. That’s what he really wanted, for all of it to stay together, and his preference was that it go to a university.”

Music OCLC Users Group Celebrates Twentieth Anniversary

Lynn Gullickson, MOUG Secretary/Newsletter Editor

The Music OCLC Users Group will celebrate its twentieth anniversary this February in Boston! MOUG was actually born into existence in Boston in February 1978, so it is most appropriate to celebrate this landmark in this locale. The meeting will take place on February 10 and 11 at the Boston Park Plaza Hotel. Neil Hughes, Continuing Education Coordinator, and the 1998 Program Committee, have been working especially hard to put together a memorable program for this particular conference. The theme will be “Celebrating 20 Years of Improving Access to Music, 1978-1998.”

The meeting will begin with a special reception including words of welcome and opening remarks from MOUG’s Chair-Elect, H. Stephen Wright (Northern Illinois University). Plenary Session I will feature Martha Yee from the UCLA Film & TV Archive. The title of Martha’s presentation will be “Musical Works on OCLC, or, What if OCLC Were Actually to Become a Catalog?” The afternoon will provide several concurrent sessions including: “Correct AACR2r Transcription of Contents into Bibliographic Records for Music Materials” by Deta Davis (Library of Congress) and MLA’s Bibliographic Control Committee’s Subcommittee on Descriptive Cataloging; “Music Cooperative Cataloging in WorldCat: An Historical View” by Ruth Inman (Kennedy-King College); “A Comparison of FirstSearch WorldCat Functionality With MLA’s ‘Automation Requirements for Music Information’” by Holly Borne (DePauw University), Robert Acker (DePaul University), Alan Green (Ohio State University), and Cheryl Taranto (University of Nevada-Las Vegas); and “It’s Not Just for Catalogers: Searching WorldCat, the OCLC Online Union Catalog for Acquisitions, Collection Development, and Reference” by Mark Schauff (Washington University-St. Louis). Plenary Session II will conclude the meeting with “The Best of Times, The Worst of Times: Celebrating the Past and Toasting the Future” by Sheila Intner (Simmons College).

To find more information and register for MOUG’s 20th anniversary meeting, consult MOUG’s homepage at: http://www.musicoclcusers.org/ See you in Boston!

Development Committee to Meet

Laura Dankner, Chair Development Committee

The Development Committee invites everyone to their open business meeting on Thursday, February 12, from 11 to 12:30. We will be featuring two guest presenters from Merrill Lynch, discussing aspects of philanthropic financial services. One of our guests will be a representative from the company’s nonprofit/philanthropic unit, and is a professional singer to boot! I’m sure it will be an informative meeting, and one which will help further the goals of fund raising as was indicated by the “Plan 2001” document recently published in Notes.
Plan 2001

Open Forum, Chapter Survey and More: The Activities of the Ad Hoc MLA Chapter Committee

Leslie Troutman,
Ad Hoc Task Force on Plan 2001 Implementation and liaison to the Ad Hoc MLA Chapter Committee

I just returned from the MLA Midwest Chapter annual meeting, and I feel like I always feel afterwards: energized and inspired. Time to throw out that gift of moldy LPs from a well-meaning donor before they contaminate the rest of the library! Find time to go through the wonderful Web resources pertaining to reference and evaluation covered in Friday's session! And, as always, reflect on the joy and privilege of spending time with my colleagues from across the Midwest.

These gatherings, which help balance our professional psyches, are central to the life of the chapter. In a similar fashion, the chapters are an essential part of the national organization. Spread over such a wide geographic area, the Association looks to the chapters to share the mission, goals, and programs of the organization with all the members, especially those unable to attend the national annual meetings. In recognition of this importance, a review of the structure, purpose, and vitality of the Association's chapters has been undertaken as part of MLA Plan 2001.

Since its formation last January, the Ad Hoc MLA Chapter Committee (AHMCC) has been hard at work tackling a variety of chapter-related issues, in particular some exciting ones relevant to continuing education and outreach to new members.

The Committee's activities have been progressing along three different lines. First, in order to fully understand the workings of each chapter, the AHMCC has collected current by-laws and constitutions from each chapter. These documents provide, in a central location, basic information on each chapter's purpose and structure. They will be readily available for use as models or inspiration.

Second, the AHMCC will sponsor an Open Forum at the annual meeting in Boston, coordinated and moderated by Committee member Ruthann McTyre. The Forum is set for Friday, 13 February 1998, 10:30 AM to 12:00 PM, and we hope everyone will take this opportunity to express their views about how MLA's chapters can remain vital to the needs of the membership. We look forward to a lively interchange among members and are confident much useful information will be shared. Also, look for a full report about the discussion in the March-April 1998 issue of the newsletter.

Third, the Committee is awaiting the return of an informational survey that was sent to chapter officers at the end of September. The survey will be used both to collect factual information and to solicit opinions on chapter meetings, membership, and current chapter activities. The information collected in the survey will be used as a point of departure for discussion at the Open Forum in Boston. While a number of the survey questions can be answered by chapter officers without consultation of their constituents, AHMCC members hope that discussion within each chapter will take place, either at a fall meeting or via a chapter's listserv before the Boston meeting.

AHMCC members are interested in your views! Toward that end, the survey has been reproduced on page fifteen. If you have not yet had an opportunity to comment on the questions raised in this document and would like to do so, I encourage you to send your comments to any of the members of the Ad Hoc MLA Chapter Committee. Please plan on attending the Open Forum in Boston. The Committee's final report is not due until the 1999 annual meeting, so there is plenty of time to voice your opinion and ideas about your chapter, its interaction with the national organization, and how the national organization can support the chapters. Committee members are: Roberta Chodacki, chair; Bonna J. Boettcher, Jane Gottlieb, Lynne Jaffe, Ruthann McTyre, Peter Munstedt, Leslie Troutman, Judy Tsou, and Diane Parr Walker.

MLA Chapters in the 21st Century: What do you want?

The Ad Hoc MLA Chapter Committee invites you to participate at an Open Forum on Friday, February 13, 10:30–noon. Please come and share your views and suggestions for the future at this important and exciting session. The Committee looks forward to seeing all MLA and Chapter members there!
Ad Hoc MLA Chapter Committee
Survey of Chapter Chairs

Chapter Meetings:
Average number of attendees?
What percentage is that of the total chapter membership?
Number of meetings per year? Length of meetings?
Are there continuing education sessions at meetings? If so, what kind?
Do you ever have joint sessions with other MLA chapters or professional organizations? If so, how have they worked?
Do you have any other relationships with professional organizations? If so, explain.
What obstacles (if any) do you see for members to attend chapter meetings?

Chapter Membership:
What percentage of your chapter’s membership does not belong to MLA?
Do you know reasons why?
Is chapter membership rising or declining? Why?
Do you have an outreach program to recruit new members? If so, from what sectors do you recruit?

What kind of role do members other than academic music librarians play in your chapter? How do you view their importance?

What kinds of benefits does your chapter provide its members? How effectively?

It would be helpful to know how your chapter is organized. Please include an organization chart of the chapter that includes officers as well as committee structures.

Current Chapter Activities:
Please describe any new projects taking place in your chapter.

Is your chapter involved in any public relations activities? If so, what kind?

What currently unfulfilled goals would your chapter like to accomplish? Are there obstacles in the way?

What are the strengths and weaknesses of your chapter?

Does the present geographic configuration make sense for your chapter?

Would a change in the geographic configuration facilitate the improvement of chapter processes? In what ways? What factors should be examined in considering this issue?

How can the national MLA organization help your chapter?

Has chapter membership generally risen or declined over the last five years? Why?
Calendar

10-11 February 1998
Music OCLC Users Group [MOUG] Annual Meeting,
Boston, MA

11-15 February 1998
Music Library Association 67th Annual Meeting,
Boston, MA

20 February 1998
Copy due for issue no. 112 to MLA Newsletter Editor

18-22 February 1998
Sonneck Society for American Music, 24th National Conference,
Kansas City, MO

Transitions

Charles Slater has been appointed by the Music Publishers
Association to chair the Technology

Susan Bower has retired from her
position as Music Librarian and Assistant
Head of the Arts Library,
University of California, Santa Barbara.

Alan Green has been tenured and
promoted to Assistant Professor within
the Ohio State University Libraries. He
now holds the title Assistant Head,
OSU Music & Dance Library.

Holly Borne has been appointed
Music Librarian at De Pauw University,
Greencastle, Indiana.

... Thomas T. Watkins, formerly
Head of the Music Library at Columbia
University, died on Friday, Sept. 5,
1997, at the age of 79, following a
long illness. I had the privilege of
working with Mr. Watkins in Colum-
bia’s Music Library from May of 1982
until his retirement in 1983. At that
point, he had served there for 32
years, starting in 1951, an exemplary
record of service to a single institution.

Mr. Watkins (as I always called
him, and still do) was a wonderful
person to work for: kind, generous
with his time and expertise, funny,
and very dedicated to his library and
those it served; a real gentleman. He
was a dear man, and will be missed.

Pamela Bristah, Head Librarian
Manhattan School of Music