MLA Grants Special Achievement Award to Sherry Vellucci

Leslie Bennett, Publicity Officer

At its February 1998 meeting held in Boston, the Music Library Association gave its Special Achievement Award to Dr. Sherry Vellucci in recognition of her path-breaking work on bibliographic relationships in music catalogs and their implications for system design in catalogs of the future. In presenting the award to Dr. Vellucci, Diane Parr Walker, president of MLA, noted that Dr. Vellucci's work in this area "has quickly gained national and international recognition, and has helped to spark awareness of the complexity and importance of studying the linkages between bibliographic records for scores, performance parts, sound recordings, videos and other materials. In doing so you have also brought increased visibility to your fellow music librarians, as you seek to show the world of catalogers and system designers that the particular difficulties of dealing with music materials in online systems may indeed provide the key to developing the sophisticated systems required in the next century."

Dr. Vellucci is currently Assistant Professor in the Division of Library & Information Science at St. John's University in New York, where she teaches courses in Bibliographic Control, Technology in Bibliographic Control, Academic Libraries, and Special Libraries. Prior to her 1992 appointment to the St. John's faculty, she held positions as cataloger at Princeton University, head of the Performance Collection at Westminster Choir College (Princeton, N.J.), and Director of the Library & Media Center at Westminster Choir College. She holds a doctorate in Library Science from Columbia University, a Master's Degree in Library Science from Drexel University, and a Bachelor's Degree in Music from Rutgers University.

Dr. Vellucci has served on the Board of the Music Library Association as Treasurer and Member-at-Large, and is currently editor of the MLA Technical Reports Series. She is also active in the International Association of Music Libraries, Archives, and Documentation Centres (IAML), serving as Vice Chair of the IAML Cataloging Commission and Member-at-Large on the Board of the IAML-US Branch. Dr. Vellucci recently participated in the prestigious International Conference on the Principles and Future Development of the Anglo-American Cataloguing Rules held in Toronto in October, 1997, where she presented a paper on bibliographic relationships. Dr. Vellucci is the author of numerous publications, her most recent being "Bibliographic Relationships in Music Catalogs," which was issued this fall by Scarecrow Press. She also serves on the editorial board of the journal Cataloging & Classification Quarterly.

MLA Plenary Session Three

Taming Technostress: Remaining Healthy in the Workplace

Deborah Pierce,
University of Washington

Craig Brod coined the term "technostress" in an article entitled "Managing Technostress: Optimizing the Use of Computer Technology" in 1982. Since the publication of Brod's work, the term has become prominent in the literature and makes its way into a variety of fields including library and information science. Various authors place the information science profession at or near the top of their list of those which are particularly affected by the phenomenon.

While there are various definitions of technostress, one of which was premiered during this session by Nina Davis-Millis, all agree that the ever growing existence of technology has filled our lives with both wonders and woes. The purpose of this session was to provide attendees with some solutions to technostress and to provide a starting place from which to build a healthy working environment.

The first speaker, Nina Davis-Millis (Information Technology Librarian continued on page six
President’s Report

Diane Parr Walker, University of Virginia, MLA President

Congratulations, MLA! The 67th annual meeting in Boston was a tremendous success. Record numbers of you were there (over 600 individuals were registered), and we welcomed 69 First-Time Attendees. The number and variety of exhibitors who joined us were exceptional, and our good fortunes with the Boston weather held (see Michael Rogan’s article in the September-October 1997 issue of the Newsletter to remember how we fared with the Boston Blizzard of ’78).

We owe a tremendous debt of thanks to Laura Gayle Green and the Program Committee for the success of the 1998 meeting. Attendees were offered three excellent plenary sessions: we are grateful to David Gilbert for coordinating a fascinating session on music collections in Boston; to Linda Barnhart for masterfully developing an informative and extremely interesting review of current issues in bibliographic access and the changing culture of library cataloging; and to Deborah Pierce for moderating a very useful session on taming workplace technostress. Added to the plenary sessions was an abundance of informative programs sponsored by MLA committees and Roundtables, and productive working sessions for MLA committees.

Lois Kyper-Rushing and the MLA Education Committee also deserve enormous praise for their contributions to the Boston program. In its second successive year, the Committee’s Poster Sessions generated a dozen instructive exhibits which were displayed in a forum that allowed members to sample topics and consult with the presenters at will. This year’s session was so successful that the Board of Directors has approved the Education Committee’s recommendation that poster sessions become a standard offering at each future annual meeting. The Committee also sponsored an Ask MLA/MPA session, moderated by John Sheppard, in which representatives from the Music Publishers Association and MLA addressed issues of common concern and fielded questions from harried music librarians. We also must thank the Education Committee for kicking off the week with the pre-conference workshop on cataloging music materials on video-recordings; thanks also to the workshop presenters, MLA members Lowell Ashley, Ian Fairclough, and Daniel Kinney.

In addition to the stimulating meeting sessions, conference attendees had plenty of opportunity for touring, eating, dancing, and socializing through a wide variety of events arranged by the energetic and creative Boston Local Arrangements Committee. Our sincere appreciation to co-chairs Millard Irion and Michael Rogan and to all who volunteered their time and money to offer MLA such a warm welcome to your fair city. You all should be truly proud.

Working behind—and in front of—the scenes, blending all the individual efforts together into a seamless whole, was our indefatigable convention management team. Convention Manager Susan Hitchens, along with her assistant Lenny Bertrand, and husband Dorman Smith, deserve our warmest thanks for their months of planning and hard work to pull the convention together, and for inviting and coordinating the large assemblage of exhibitors whose rich displays of wares and services contributed so much to this meeting.

I was very pleased to announce at the opening session of the Boston continued on the next page

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MLA NEWSLETTER
Linda Hartig, Editor

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

The purpose of the Newsletter is to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship. All communications and articles are welcome. Address correspondence to:

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Submissions are preferred via e-mail, but paper copy (double spaced) via USPS accompanied by 3.5" disk containing text files in WordPerfect for DOS is acceptable.
President’s Report

continued from the previous page

meeting, and to those of you reading this column now, that MLA has received a new challenge grant of $5,500 from very good friends of the Association who wish to encourage donations to our endowment funds. All donations to MLA Endowments (including the Vincent Duckles Award Fund, the Dena Epstein Award Fund, the Kevin Freeman Travel Grant Fund, the Walter Gerboth Award Fund, and the General Endowment Fund) during the next year will be matched by funds from this grant. During the Boston meeting, MLA's Development Committee collected approximately $2,500 toward that goal at their table in the exhibits hall. Our thanks to Laura Dankner, chair of the Development Committee, to members of the committee, to all who volunteered their time at the Development table, and to all who donated to MLA during the meeting.

The Development Committee's Marketing Subcommittee continued efforts to raise funds for MLA's operating budget with the MLA Shop in Boston. We are grateful to Sarah Dorsey, chair of the Subcommittee, for serving as our shop coordinator, and to the members of the subcommittee, volunteers, and patrons of the shop for making this year's shop a success. Although we cannot yet claim to rival Filene's Basement, the MLA Shop did offer an expanded range of merchandise this year, including a limited edition Boston MLA T-shirt (sorry, it sold out at the meeting), MLA Post-It Notes*, and "Music Librarians Know the Score" mousepads. Look elsewhere in this Newsletter for information on how you can still buy the last two items.

The Annual Meeting is always a time of administrative change in the Association. Two search committees completed their work as the Association's Board accepted their recommendations during the Boston Meeting. As recommended by the Convention Manager Search Committee, Don Roberts will become the Association's Assistant Convention Manager on July 1, 1998, and Convention Manager the following year. Our sincere thanks to Deborah Pierce, chair, Robert Curtis, and Steve Fry for serving as the search committee for these positions. Grateful thanks also to the Search Committee for Treasurer: Jerry McBride, chair, Sherry Vellucci, and Gordon Theil. Upon their recommendation, Laura Gayle Green will be appointed Treasurer at the fall 1998 meeting of the Board of Directors. We greatly appreciate the interest and efforts of all who answered the calls of the search committees and applied for these positions. We are grateful for your willingness to apply and to serve—you can all expect to be put to work.

Those elected to the Board in December began their terms with the conclusion of the Boston meeting. Congratulations and welcome to Paula Matthews, MLA Vice President/President Elect, Roberta Chodacki, Recording Secretary, and to the Members-at-Large for 1998-2000: Robert Curtis, Bonnie Jo Dopp, and Ned Quist. Robert has been appointed the Board's Assistant Parliamentarian, Bonnie Jo will serve as Assistant Reports Gatherer and liaison to Roundtables, and Ned has agreed to serve as Assistant Fiscal Officer for the next year.

We offer our greatest thanks and sincere appreciation to those who completed their service on the Association's Board of Directors at the Boston meeting. Calvin Elliker, Marjorie Hassen, and Mimi Tashiro, board Members-at-Large for 1996-98, will all be missed. Calvin served as Fiscal Officer, guiding the Finance Committee's budget deliberations with equanimity. Marjorie kept us in order as the Board's Parliamentarian, maintaining the Association's Administrative Handbook and ruling on procedural matters. And Mimi served as Reports Gatherer and liaison to the Program Committee, facilitating communication on committee activities and program development. We wish you all a fond, if sad, farewell.

Laura Snyder, MLA's Recording Secretary for the past four years, also left the Board with this meeting. Her skill in succinctly, accurately, and eloquently documenting the board and annual meetings has been remarkable. Thank you, Laura, for your very significant additions to MLA's official corporate record.

And finally, we reserve our most sincere thanks and tremendous appreciation for Past President Jane Gottlieb as she retires from the Board at the conclusion of four years of service. She leaves for the Board a legacy of sound judgement, deep compassion, civility, propriety, and ambitious plans for the future. We cannot thank you enough, Jane, for all you have done, and will continue to do, to serve the Music Library Association.

Progress on Plan 2001 initiatives; new committee projects; and new ideas for outreach, membership, and publications all grew from our meeting in Boston. I will report on several initiatives and Board actions taken in Boston in the May-June Newsletter. In the meantime, thank you all for the success of the Boston meeting. We can now look forward to another year of promise as we put into practice all we learned during our few days together and bask, re-energized and well-informed, in the glow of the annual meeting.

MLA Newsletter • No. 112
Traffic has been brisk on MLA-L the past four months as music librarians around the world worked together to support and assist their colleagues. Among the usual requests for song lyrics and composer information, website announcements, and messages about the annual meeting in Boston, a variety of topics were discussed. Cleaning long-playing albums (LPs), circulating enhanced compact discs, the use of uniform titles, and the classification of song cycles are among the topics that were addressed.

Although vinyl sound recordings are no longer the technology of choice for most library users, recent discussions on MLA-L indicate that librarians are still actively involved with maintaining their LP collections. It may be becoming more difficult, though, as the query from Laura Dankner (Loyola University) indicates. Her request for sources from which to buy phonograph needles received several responses, each one inevitably including a phrase like “if they are still in business.”

Carole Vidale’s (Syracuse University) discovery of a 5-year-old box of Discwasher cleaning fluid prompted her to request advice on record cleaning. A wealth of information on cleaning solutions was offered. Many people noted that Discwasher and Keith Monks cleaning fluids are a combination of distilled water and ethanol (also known as ethyl alcohol, or industrial alcohol). Both are solutions that do not leave any residue on an album. Sometimes another solution, such as a small bit of detergent, is added to commercial products to help the fluid spread easily. Keith Monks suggests equal parts industrial alcohol and distilled water, according to Malcolm Jones. To help the solution spread more evenly, J. Klein (Audio Collections, Inc.) recommends using only 25% alcohol and 75% water. Chuck Haddix (University of Missouri-Kansas City) suggests using distilled water alone, following the recommendation of many preservation librarians to avoid chemical cleaners that may leech plasticizers from the vinyl. Sound recordings made of shellac (78s) should not be cleaned with alcohol, Michael Cogswell (Queens College, CUNY) warned.

Ethyl alcohol may be obtained from a pharmacist or a chemical supplier (or from the liquor store, some librarians noted!). In Great Britain, Antony Gordon (British Library) comments, a license from the Custom and Excise Department is required to purchase it. Many respondents cautioned against confusing isopropyl (rubbing) alcohol and ethyl alcohol; they are not the same.

Interestingly, problems of playing CDs, blamed on labels or markings, are frequently caused by faulty CD players.

In another query about LPs, Joan Robertson (University of Otago Library) learned that a “locked groove” is one that prevents a stylus from progressing further on an album. It is often at the end of recordings, but may occur elsewhere Dan Clark (Florida State) reminds us, as in “Music Minus One” recordings where the record pauses to allow the performer to complete a cadenza.

Enhanced compact discs fall somewhere between actual computer programs and simple audio recordings. Many libraries are facing the question posed by Patricia Tully of Gettysburg College: should these CDs circulate like regular compact discs or be treated like CD-ROMs? Patricia, summarizing the responses she received, reported that all responding libraries recommended she circulate the enhanced CDs. Most libraries indicate in the bibliographic record, and sometimes on the item itself, the system requirements needed to view the enhancements. Several librarians stressed the importance of distinguishing between enhanced CDs and music CD-ROM software that needs to be installed on a computer. The latter are not circulated at most institutions.

Technology is not only changing the CDs we may buy, but how we buy them. Jerry McBride (Middlebury College) asked if there is a vendor of CDs on the Internet comparable to the Amazon site for books. Yahoo (www.yahoo.com) and Anna Seaberg’s “Music Selection Resources on the WWW” (www.halcyon.com/aseaberg) were suggested by Stephen Wright (Northern Illinois University) for their listings of online vendors. Several other sites were suggested, with CDNOW (cdnow.com) being cited several times. In a later discussion, Valerie Elliott (Indianapolis-Marion County Public Library) reported seeing in Billboard magazine that Amazon.com is interested in selling compact discs.

Marking CDs to allow circulation is a balance between preservation, technological and security concerns. The compact discs must be marked to establish library ownership, but the method must not damage the CD or make it unplayable. Jane Oddo (Charleston County Library) asked for suggestions in preparation for offering an entire new collection of CDs for circulation in a new library. Colleagues offered several suggestions. Many noted that they use a permanent pen, like a Sharpie pen, and have had no problems with CD performance. Phillippa McKeon-Green (Auckland City Libraries) reported that they use small round labels and then cover the CDs with 3M covers. Harry Hale (University of Nebraska-Lincoln) reported that a nearby library had placed barcodes on its CDs and never had a problem with their not playing. He reminded readers that CD players scan the bottom of the CDs, not the top, so markings there are less likely to cause problems. Anthony Miller (Atlanta-Fulton Public Library) advised against continued on the next page
The Music Library Association welcomes the following new members:

Hilary Albert, Sunnyvale, NY
Tiffany Boerio, Chicago, IL
Megan C. Brady, Winchester, MA
David Bruner, Flagstaff, AZ
Marcelyn H. D'Avis, Boulder, CO
David Chalick, Naples, FL
Barbara Cissman, Charleston, IL
Andrew Dunnett, Ottawa, Ont.
Karen Fiero, Brooklyn, NY
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Michael F. Moore, St. Paul, MN
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Peter V. Picerno, Cleveland Heights, OH
Roy A. Rudolph, Medford, MA
Robin Tampoe, Houston, TX
Christia R. Thomasen, Winston-Salem, NC
Darlene Townsend, Florence, AL
Gary Dale Vargason, Jr., Amherst, NY

The archives of MLA-L can be accessed through the MLA Clearinghouse website (www.music.indiana.edu/tech_s/mla/index.htm).
Technostress

continued from page one

for Public Service at the MIT Libraries) shared the Library Manager's viewpoint in "Technostress and the Organization: a Manager's Guide to Survival in the Information Age." She first considered the classical definitions of technostress and re-defined it as "a condition resulting from having to adapt to the introduction and operation of new technology, particularly when equipment, support, or the technology itself is inadequate." Nina discussed some solutions, including the need to create partnerships with computing experts, music faculty, vendors, and possibly new alliances within the work environment. She also suggested that the profession continue to make its needs known both in local organizations and in the marketplace. Her paper is available online at (web.mit.edu/ninadm/www/mla.htm).

Louis Diberardinis (Associate Director, Environmental Medical Service, MIT) followed with "Prevention of Repetitive Strain Injuries for Computer Users: Oh, My Aching Wrists!" Louis talked about the factors that affect health: equipment and furniture, work station design, illumination, time pressures, job content and structure, and workplace environment (indoor air quality, etc.). He pointed out that there are many types of repetitive strain injuries, e.g., tendinitis, (the most common), carpal tunnel syndrome, radial tunnel syndrome, ulnar nerve disorders, etc. Each has its own causes and cures.

Louis emphasized that the body naturally heals if given time to recover. Therefore, to prevent repetitive strain injuries, numerous micro-breaks need to be taken during day. Other things to consider when preventing repetitive strain injury include position, pacing, technique, and exercise. The way hands, wrists, and arms are held and the force that is used are important. Wrist splints do not provide very much physical help, but may be important to the wearer for psychological reasons, for example, as a visible symbol of the problem.

Louis ended his talk by showing several slides of computer work areas and discussed the problems and solutions in each situation.

The session concluded with a talk on stress management by Marcia Yousek, RN (Clinical Specialist in Psychiatric Nursing at MIT). Marcia talked about the various types of stress, such as environmental stress, emotional stress, and physical stress. She emphasized the need to identify the source of the stress so that the problem can be resolved. However, the cost of making a change to get out from under the pressure must be weighed against the cost of adaptation.

Signs of too much stress include: tense muscles, sleep disruption, inability to concentrate, headaches, anxiety, apathy, mood swings, irritability, depression, physical problems such as upset stomachs, and the like. Chronic stress can affect the immune system. It is important to respect the signs of too much stress.

Examples of ways to manage stress suggested by Marcia include: taking a break, seeking a change of scenery, exercising, taking a hot bath, talking with friends and family, and writing about your feelings. Marcia ended her talk by leading the group in a guided relaxation exercise which left the group reposed and ready to continue the remainder of the convention stress free.

Opening Plenary Highlights

Boston Collections

David Gilbert, Wellesley College

The subject of the opening Plenary session was "Boston Collections." Speakers representing four of the vast and various music collections in the Boston and New England area gave presentations. Opening the session, Bridget Carr of the Boston Symphony Orchestra Archives described the holdings of the archive, illustrating her talk with a recording of Bob Hope performing with the Boston Pops Orchestra and a video tape of Charles Munch conducting the closing measures of Berlioz's Symphonie Fantastique. Elizabeth Sweeney of the Irish Music Archive at Boston College discussed the history of the Irish and Irish music in the United States and described how the archive of recordings reflects that history. Diane Ota presented information on the history of the music department at the Boston Public Library and gave an overview of the various research collections housed there. The final presentation was given by Gary Haggerty, who presented the library and audio visual facilities of the Berklee College of Music and the advanced technology used there to educate their students in music technology, recording engineering, electronic music, and performance.
Kenneth Calkins,  
Northwestern University, for the  
Preservation Committee

Jim Lindner has achieved a national reputation for expertise in audio and video magnetic tape preservation. He is the founder of VidiPax, a Manhattan-based company for the restoration of magnetic tape formats and a familiar exhibitor at MLA meetings. He is a recipient of the Anthology Film Archives Preservation Award and was involved in Library of Congress proceedings on the crisis facing magnetic tape collections. Also known to be an effective speaker for professional associations, the Preservation Committee was pleased to present Lindner as a guest speaker for their open meeting in Boston. His topic was the history and preservation of videotape.

Much of Lindner’s knowledge in this area derived from research for a project begun in 1991 for the Andy Warhol Foundation. He was asked to restore a collection of 60 BD inch videotape reels that the artist had recorded in the 1970s. As Lindner explained, even tapes from the same collection can reveal a multitude of problems.

Lindner organized his presentation around a few fundamental questions:

“How long do tapes last?”

Lindner said this is impossible to answer definitively. Tapes can be the same age, same brand and type, stored the same, and yet there will still be differences to the extent that some old tapes will play very well and some will not play at all. Variables in tape usage include accidental damage, as people don’t always confess to something like spilling coffee on a tape, or a tape may have been played on a machine that damaged it.

In general, tape media as little as 10 years old may show problems, and tapes 15 years old will experience some signal loss. A storage environment with proper heat and humidity control is most important to tape longevity. However, even when a tape is kept under the most ideal conditions, a compatible working machine is still essential to retrieve the information. Videotape formats tend to become obsolete at a very fast rate and are usually not cross-compatible.

Magnetic tape consists of a binder with metal oxide particles coated on a plastic backing material; “it’s like an open-face crunchy peanut butter sandwich—the bread is the backing layer.” Problems can occur with each of these layers. Binder failure, also called sticky-shed syndrome, is a common problem for both audio and video formats. The backing layer of a tape is susceptible to stretching.

To demonstrate videotape fragility, Lindner unspooled a VHS cassette tape around the room, asking everyone to hold on to a section of tape and pull it between both hands, impressing on the audience how easily the tape could be stretched. He has found that if a videotape is stretched any more than 2%, that section of tape will never be playable again. He also asked the audience to notice how easily the binder material rubbed off on their fingers and to consider machine playback wear and tear on the tape.

“How big is the problem?”

Magnetic tape is increasingly becoming the archival medium of our time, although it was never intended for long-term data storage. “Virtually the entire inventory of magnetic media recordings worldwide is at risk,” including billions of unique videotape recordings in numerous formats. Lindner emphasized that consumer home movie videos are a vital part of our audio/visual heritage, and that videotape format obsolescence hits home.

He held up a Cartridge tape, a consumer format pre-dating Betamax and VHS, joking that it was “very popular for about 45 minutes.” The VidiPax Format Guide lists 50 different videotape formats introduced commercially since 1956, most of them aimed at the industrial/professional market. Digital videotape formats are also proliferating.

“How do we deal with these issues?”

Lindner has found that the general industry feeling is a 10 year videotape life span is adequate, and libraries and archives lack the market clout to change manufacturing toward a longer term product. Libraries and archives also need to overcome their own paper-based orientation. Paper preservation is usually a “once it’s done” process, whereas all types of magnetic tape require periodic re-recording. Magnetic tapes should be treated the same as computer data, where migration/reformatting has been a fact of life from the beginning and is expected to be a recurring expense.

Lindner concluded with the following general recommendations: seek out professional expertise to systematically copy archival magnetic tape collections. Don’t wait until tapes start showing signs of aging. Always keep the original recordings and store them in a different place than the copies in case of a disaster such as a fire or flood. Finally, don’t rely on only one format or only one copy of a tape—make two copies in different formats.

Additional information about magnetic media preservation, including links to video preservation resources, may be found at the VidiPax website: www.panix.com/~vidipax/

Weill Archives Established at Eastman School of Music

Universal Edition, A.G., in an effort to promote performance and scholarship of music of the 20th century, has reached an agreement with the Eastman School of Music to establish the Universal Edition-Kurt Weill Archives, containing the original manuscripts of all of Weill’s works owned by the publisher. The archive will be placed on indefinite loan effective immediately, enabling editors and scholars to complete work on the Kurt Weill Edition, jointly published by The Kurt Weill Foundation for Music and Europaena American Music Corporation.
Chapter Membership: What it Means to Us

Leslie Troutman, University of Illinois, Urbana-Champaign

The Music Library Association and its Chapters have grown in many ways over the years. From the first chapter's formation in 1938 to 1998, the distinctive characteristics of this growth and vitality can be attributed to a genuine concern for our memberships' needs; a commitment to quality; creative, excellent programs; continuous sharing, and a focus on opportunities for professional growth in a variety of settings.

Recent Committee activities:
The Ad Hoc Chapter Committee met twice in Boston and also sponsored an Open Forum on Friday morning. Approximately fifty participants gathered to discuss items related to the Committee's charge (to "Review the structure, purpose, and vitality of the Association's chapters"), to share information about chapters' activities, and to make comments and recommendations for the future of MLA's Chapters. One of the documents used as a point of departure for the discussion was the Survey of Chapter Chairs conducted this past fall (see MLA Newsletter, No. 111, November-December, 1997). The compiled responses to the Survey will be distributed to the MLA Board in an upcoming Committee report. A brief summary of the Survey responses follows:

Membership Characteristics
and Outreach Efforts:

Though membership figures vary widely from chapter to chapter, the average percentage of each chapter's membership that attend chapter meetings generally falls within the 40% to 50% range. The length of meetings range from one hour (interim meetings held during the national MLA conference) to two days. Chapters provide continuing education within the context of the meeting presentations, while a few have occasionally incorporated hands-on training. Most chapters have held successful joint sessions with other MLA chapters or professional organizations. No chapters reported having established formal relationships with other professional organizations. The common obstacles to attending chapters meetings were insufficient institutional funding, obtaining release time, the distance to the meeting site, and the degree of relevance of the program to one's work.

Chapters generally have only a few members who do not belong to MLA, typically between 10-15% of the membership. The reasons cited for not holding MLA membership include: MLA dues are too expensive; institutional membership keeps one abreast of MLA activities; can't afford to attend national meetings; and some library staff, often public librarians or support staff, do not get the institutional support or release time to participate in MLA activities. Chapter membership has remained steady over the last five years for half of the chapters. It has risen in two chapters and declined in four. Reasons cited for the increase in membership include: more music library professionals are in the area, staff with partial duties in music are joining, and people are maintaining chapter memberships after they leave the region. Reasons for the decline include: positions have been eliminated, members are too busy to stay involved, and lackluster leadership.

Five chapters have structured outreach programs while the rest rely on informal methods such as word-of-mouth and listings forwarded from MLA. Non-academic librarians play an important role in all but a few of the chapters. The chapters that were exceptions cited lack of non-academic librarians in the chapter as the reason for the smaller role.

Structure and Vitality:

Almost half of the chapters have a Chair, Vice-Chair/Past-Chair, Secretary/Treasurer, and Newsletter Editor as their administrative structure. The remaining chapters have variant structures that may also include Member(s)-at-Large and one to several standing and special committees.

Chapter membership benefits are many: continuing education programs, opportunities for professional growth, peer nurturing, resource sharing, various venues for communication (newsletters, listservs, web sites, discussion at meetings), and low dues. Chapters are currently engaged in a number of projects: creating or revising the directory of regional collections, creating or maintaining a web site, developing an online course, writing a chapter handbook, carrying out MLA national Local Arrangements activities for an upcoming meeting, an oral history project, and creating indexes/bibliographies.

Unfulfilled goals include many of the current projects just listed as well as the need to: identify goals; develop outreach programs; update chapter papers; incorporate workshops into chapter meetings; have chapter meetings at the national meeting; and be more active, organized, dynamic and interesting. Obstacles to fulfilling these goals: lack of time, distance between members, organizing and motivating committees, and lack of institutional funding and release time to attend meetings.

Chapters hold as strengths: diverse memberships (types of librarians/institutions represented), members and participants, officers, collections, and programs. Weaknesses include many of the obstacles cited above: large geographic area and small membership, non-diverse membership (personal, not institutional) for example, ethnic diversity, type of librarian (academic, public, etc.), only a small core of individuals willing to carry out chapter...
Plan 2001

continued from the previous page

activities between meetings (committee work, holding office, etc.), lack of clear purpose and ideas, busy schedules, losing music positions in institutions.

Most chapters feel the current geographic configuration for chapters makes sense, but does present some problems. One chapter feels that its present configuration does not work for its membership's needs and has expressed interest in making a change.

Recommendations to MLA:

Chapters suggested a number of ways MLA may help its chapters: showing concern, helping chapters better define their roles within the MLA structure, continuing present support (for example, sponsoring chapter grants and MLA officers attending chapters meetings), incorporating chapter activities into the national level by establishing a link between chapter committees and national counterparts, suggesting continuing education programs and public relations/outreach activities, providing canned information to include in chapter newsletters, and scheduling time for chapters to meet at the national meetings.

Open Forum Discussion

Moderator Ruthann McTyre began the lively session by providing an historical overview of the MLA chapters, a summary of the Committee's activities, and a statement reminding the participants that all of the MLA Plan 2001 initiatives relate to chapters. Ruthann expertly guided the discussion by dividing it into topical areas for consideration: I. Chapter Programs and Outreach Activities, II. Current Chapter Projects, III. Strengths and Benefits of Chapter Membership, IV. Chapter Weaknesses and Concerns, and V. Wrap-Up Questions. Many comments shared at the Forum mirrored those collected through the Survey, while others provided thoughtful insights and provocative challenges to the participants.

I. Several participants described chapter programs and outreach efforts: chapter road trips to library schools, one-on-one activities with gifted students at home institutions, work with library schools to encourage students to use your libraries or teach classes in the school, and develop practicum opportunities in your libraries. It was observed that library students are inundated with new membership pamphlets from professional organizations. It is important to let students know what a bargain it is to join an MLA chapter. It is also important to offer grants or awards to students to attend chapter meetings. Participants noted that at some library schools, faculty actively discourage students from considering music librarianship as a viable career. It was suggested that the MLA Library School Liaison Subcommittee could look into some of these recruitment issues. Some participants observed that mailings are generally not effective in increasing membership, and others said that members will only attend meetings close to work. One person felt that chapters function as an appendage to MLA and asked if perhaps chapters may be more successful if regional membership were a requirement for national membership. Along this line, others felt that MLA needs to give chapters more responsibility. It was announced that the Education Committee has just appointed a liaison to work with chapters on developing and incorporating continuing education opportunities at the regional level. We were reminded that public librarians who work with music materials are hard to identify for outreach activities. These librarians, especially those in small county libraries, do not have the institutional support needed to attend meetings and become involved.

II. Current chapter projects discussed at the Forum covered a wide array of topics, from an oral history project to an on-line translation and phoneticization of songs and arias index, chapter handbooks, an on-line course, and outreach programs targeted at specific audiences.

III. The general strengths and benefits of chapter membership are many: professional involvement and development opportunities, continuing education, networking, and fellowship and a sense of community. Chapters provide opportunities for service, the chance to explore regional resources and develop a sense of the regional style, hands-on experience at other regional libraries, and support for joint projects. An example of a specific chapter initiative is a chapter-wide interlibrary loan agreement for sound recordings (especially for those libraries not in a consortium). One chapter noted that holding chapter meetings at the national meeting helps the chapter to maintain its esprit de corps, assists in the recruitment process, and provides an opportunity to conduct business more than once a year. It was also observed that having strong programs attracts members to meetings.

IV. Weaknesses and concerns focused on: the lack of members willing to carry out chapter activities and attend meetings; the disparity of institutional funding and release time between academic and public librarians; and chapter meeting programs that do not always address the needs and interests of all types of library staff that handle music. Participants asked: How can we assist members in their quest to justify travel to meetings at their institutions? How can MLA assist chapters in developing their purposes, goals, and serve as advocates for MLA, without prescribing activities and compromising the chapters' independence? How can MLA expand recruitment activities?

One follow-up comment to the continued on page ten
MLA Survey of Personnel Characteristics
Preliminary Report

David Lesniaski, St. Olaf College, Chair, Working Group on MLA Personnel Characteristics

Are there significant differences in education, scholarly activity, salary, job satisfaction, and participation in MLA between librarians in academic and public libraries, between reference librarians, administrators and catalogers, and between men and women in our organization? These and many other questions can now be answered from data gathered by the Working Group on MLA Personnel Characteristics via a questionnaire completed by a randomly selected statistical sample of MLA members and non-members. Some preliminary results and analyses were reported in Boston by the Chair, David Lesniaski, at the open meeting of the Working Group. Thanks to all who contributed data by completing a questionnaire.

The central purpose of this survey is to find out more about our educational backgrounds, our professional lives, and our participation in MLA-related activities. The survey included questions about degrees earned, language proficiency, access to continuing education, publications, music interests, where we work and what we do in our work, salary, benefits, how we feel about various aspects of our work, reasons for being an MLA member, attendance at national and chapter meetings, participation on MLA committees, and participation in other professional associations. A total of 380 questionnaires was sent out, 300 to MLA members and 80 to either non-members who had attended a recent conference or those who are Chapter but not national members. 247 replies were received, for a 65% return overall. When limited to MLA members, the return rate increases to 70%. Precautions were taken at every step in the process to ensure the anonymity of the respondents.

The average age of MLA members is slightly over 49 years, and there are approximately 10% more women than men in the organization. In terms of geographic distribution, the Northeast section of the country is the source of over one third of the membership.

MLA members clearly have invested heavily in formal education: 97% have at least one graduate degree; 63% have either an MA or MM; 20% have a doctorate in music; 3% have a doctorate in library science. Most MLA members have at least a basic knowledge of one or more languages other than English. The languages most commonly cited were German (86%), French (81%), Italian (38%), Spanish (31%), Latin (23%), and Russian (11%). We engage in a variety of professional pursuits, with many of us active as scholars and performers. 56% of us have published articles, 49% have published reviews, 30% have edited newsletters, journals, or books, 26% have authored or co-authored books, 56% have presented papers, 38% have organized sessions at national/regional meetings, and 35% have presented recitals (as featured soloist, etc.).

The data collected confirms that the majority of MLA members (58%) are employed in academic or conservatory libraries. Public libraries account for 13%, and other types of libraries, 12%. Educators and publishers comprise, respectively, 7% and 3%. Retirees make up 13%. (These figures do not add up to 100% because some respondents selected more than one category.) 53% of national MLA members have faculty status. 82% have permanent, continuing, or multi-year renewable contracts. 21% are represented by a union.

Plan 2001

continued from page nine
above concerns noted that in the area of recruitment, Beth Rehm addressed the American Musicological Society at their last meeting to talk about alternative careers in music. Another comment focused on the chapters' relationship to MLA. It was suggested that perhaps MLA should look at a "bottom-up" structure whereby chapter chairs would be represented on the MLA Board. Calls for membership on MLA committees could be posted like calls for presentations. Chapters could (and some already do) serve as spring boards for MLA presentations.

V. Two final comments brought the discussion full circle by prompting participants to consider carefully again the purpose of chapters: (1) How does all of this discussion factor into the people we serve? We should not lose sight of the bottom line by getting tangled in organizational issues. What's good for MLA should be what helps us help those we serve. Just as the MLA membership and chapters are diverse, dynamic, and organic structures, so are ways to accomplish this goal. (2) What can chapters do for MLA? The Northern California Chapter's Kevin Freeman Travel Grant is an example of a chapter initiative that grew into a national MLA program. Initiatives at the chapter level can vitalize MLA just as the Association can assist in vitalizing chapters.

If you didn't attend the Open Forum, you can still participate in this discussion! The Committee encourages and appreciates your suggestions as we work to compile our final report due to the MLA Board at the Los Angeles meeting in 1999. Send comments anytime throughout the year to Committee members Roberta Chodacki (Chair, email: chodackir@mail.ecu.edu), Ruthann McTyrne (ruthann_mctyrne@baylor.edu), Peter Munstedt (pmunstedt@mit.edu), Leslie Troutman (troutman@uiuc.edu), Judy Tsou (jtsou@library.berkeley.edu); and ex officio members Bonna Boettcher (bboettce@bignet.bgsu.edu), Lynne Jaffe (ljaffe@coj.net), Paula Matthews (pmatthew@abacus.bates.edu), and Diane Parr Walker (dpw@virginia.edu).
MLA Presents Publications Awards

Leslie Bennett, Publicity Officer

At its 67th Annual Meeting, held in Boston, MA, the Music Library Association presented the following publications awards:

The Vincent H. Duckles Award was given to Michael Twyman, an historian on the faculty of the University of Reading (England), for the best book-length bibliography or research tool in music published in 1996. Mr. Twyman's book, *Early Lithographed Music: A Study Based on the H. Baron Collection*, was published by Farrand Press. In choosing Mr. Twyman's work, the Publications Award Committee noted: "This copiously illustrated work represents the first major study of an important but heretofore neglected period of music printing and publishing. A renowned expert in the field of lithography, Twyman has given us a comprehensive guide to understanding every aspect of the lithographic process and its complex history in Europe during the 19th century."

The Eva Judd O'Meara Award for the best review published in the organization's journal, *Notes*, in 1996 was given to Sanford Levinson and J. M. Balkin for their review of Richard Taruskin's *Text and Act: Essays on Music in Performance* (New York: Oxford University Press, 1995), which appeared in *Notes*, vol. 53, no. 2, pp. 419-423. Mr. Levinson holds the W. St. John Garwood Jr. Centennial Chair in Law at the University of Texas at Austin; Mr. Balkin is a professor of law at Yale University. The Publications Award Committee commented: "In examining Taruskin's collection of essays criticizing doctrinaire approaches to performing music, Levinson and Balkin point out the similarity between many of the debates taking place around music performance theory and some of those agitating the field of law. The reviewers, who are professors of law, reference teachings of the Talmud and arguments concerning the original intent of the U.S. Constitution to create a provocative and illuminating context for musicians to reexamine some of their most deep-rooted assumptions about musical performance and interpretation."

The Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published during 1996 was given to Ira Brilliant and Patricia Elliott for their article, "A Ten-year Review of the Beethoven Auction Market (1985-1995)," published in *The Beethoven Journal*, vol. 11, no. 1, pp. 26-31. Patricia Elliott is Curator of the Ira F. Brilliant Center for Beethoven Studies at San Jose State University, California. Ira Brilliant is the founder of the Center and a noted Beethoven scholar. In nominating Ms. Elliott and Mr. Brilliant for the Hill Award, the Publications Award Committee remarked: "Through their compilation of major auction house records spanning a decade, Brilliant and Elliott open a window on a seldom seen source of music acquisition and provide a model which can be applied to music auction sale data for other composers. Their compact yet easily navigable summary not only provides readers with specific information about the Beethoven market, but also gives assistance to private collectors and librarians in assessing their own collections for insurance purposes and in evaluating potential donations or purchases."

Nominations Sought for Publications Awards

The MLA Publications Awards Committee welcomes recommenda-
tions for the Association's three publications awards.

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

To be considered for an award, all nominees must bear a publication date of 1997. Nominations should be sent by 1 July 1998 to:

Michael Fling (Chair)
Cook Music Library
Indiana University
Bloomington, IN 47405
fling@indiana.edu

Members of the committee include Michael Fling (Chair), Jean Morrow, and R. Wayne Shoaf. Awards will be announced at the MLA annual meeting in Los Angeles, March 1999.

Transitions

Paula Elliott is now Head of Humanities Collection Development, Washington State University Libraries.

Richard E. Jones has been named Book Review Editor for *Music Library Service Quarterly*.

Barry S. Brook, eminent scholar, Professor Emeritus at the City University of New York, and leader in the international musicological community, passed away on Sunday, December 7, 1997.
The American Library Association held its 1998 Midwinter meeting in New Orleans from January eighth through the thirteenth. Weather was balmy, food was spectacular, and the atmosphere was cheerful. Your MLA representative managed to work her way through myriad meetings, as reported below.

**ALA Affiliate Groups**

The Affiliate groups of ALA met with the Acting Executive Director, Mary Ghikas, and the newly appointed (to begin 1 March 1998) Executive Director, Bill Gordon. It was a combination of eating, information sharing, and a presentation on ALA’s Spectrum Initiative, which commits $1.3 million over the next three years to recruiting and increasing the number of minority librarians. The Spectrum Initiative will provide 50 annual scholarships of $5,000 each to ethnic minority students representing African American, Asian Pacific Islander, Latino/Hispanic, and Native American populations. Affiliate organizations were encouraged to advertise and disseminate information to their members. Present ALA Affiliate member organizations include:

- American Association of Law Libraries
- American Indian Library Association
- American Society for Information Science
- Art Libraries Society of North America
- Asian/Pacific American Librarians Association
- Association for Library & Information Science Education
- Association of Research Libraries
- Black Caucus of ALA
- Canadian Library Association
- Chinese-American Librarians Association
- Council on Library/Media Technicians
- Friends of Libraries USA
- Literacy Volunteers of America
- Medical Library Association
- Music Library Association
- Oral History Association
- Reforma
- Sociedad de Bibliotecarios de Puerto Rico
- Theatre Library Association

Ukrainian Library Association of America Urban Libraries Council

Plans were also put into place for the joint exhibit scheduled for Washington this summer at ALA’s annual meeting.

**ALA Store**

We will no longer sell publications through the ALA Store because of our new arrangement with Scarecrow Press. However, the ALA Store did sell *A Basic Music Library*, and I was able to attach a listing of our publications to those copies.

**MLA Table in Exhibit Area**

With perfect placement next to the Internet Room, our MLA table saw a great deal of traffic and activity. Many, many thanks to Leslie Bennett and the local music library community for creating such a wonderful and productive environment for MLA outreach!

**Dance Librarians**

The Dance Librarians Committee, along with the ALA Video Roundtable, has completed its InterLibrary Loan Guidelines for AV materials. They are also diligently at work on their Core Collection for Dance Materials and are grateful to have benefitted from the comments and remarks of Jane Gottlieb. The Dance Heritage Coalition has named a new director: Michelle Fournier will be responsible for the day-to-day operations of the Coalition. Catherine Johnson will continue as project manager for DHC’s Access to Dance Research project.


The Dance Librarians are planning a joint meeting with the Film and Broadcast Librarian’s Discussion Group this summer in Washington, D.C. at the annual ALA meeting.

**ACRL Arts in New Orleans, ALA 1999/ARLIS 1998**

ALA will meet in New Orleans for the annual meeting in the summer of 1999. ACRL Arts has requested programmatic suggestions from MLA on the topic of “Music in New Orleans.” Judy Harvey Sahak, Librarian of Denison Library at Scripps College, Claremont, California, will serve as the Program Chair. This represents a wonderful opportunity for MLA outreach. We should come armed to recruit members!

ARLIS will hold its Annual’s meeting in Philadelphia from March 5th-8th, 1998. Mary Edsall of Harvard’s Theatre Collection, who represents the Dance Librarians, and I will give a joint presentation on the Basic Music Library and the Core Collection for Dance for the ARLIS Leadership group. For program and registration information, check their conference website: afalib.uf.lib.ufl.edu/arlis/conference.html

The 1998 ALA annual meeting will be in Washington, D.C., from June 25th through July 2nd. We hope to see a large and lively MLA presence there! This will be the last meeting of MLA I will attend as your MLA representative, so my last MLA/ALA bash should be a good one — a buon intenidor poche parole!
Poster Sessions a Success!

Kathleen Abromett, for the Education Committee

The Poster Sessions at the MLA Annual Meeting took place on Friday January 13, 1998, in Boston. There were twelve presentations representing the three categories for submission: recently completed research, new and innovative library or music library projects and imaginative, systematic efforts at resolving practical library or music library problems. The presentations included: Creating an Interactive Class Forum Using a Macintosh Web Server, Paul Cary (Cleveland Institute of Music); Does the Library Have Anything by "Show Pan"? Training Non-Musician Student Assistants to Give Good Service in a Music/Media Library, Judy Clarence and Richard Apple (California State University-Hayward); "Did That Answer Your Question?" Using the Wisconsin-Ohio Reference Evaluation Program to Assess the Performance of Music Reference Services in De-Centralized Academic Libraries, Mary Du Mont (Kent State University) and Alan Green (Ohio State University); Free the Bound Scores! One Solution to a Binding Backlog, Edward Eanes (Louisiana State University); Retrospective Conversion of Sound Recordings at Bowling Green State University, Patty Falk (Bowling Green State University); To Outsource or Not to Outsource The Cataloging of Videos, Lynne C. Jaffe, (Jacksonville Public Library); Music Librarian as Consultant: Work Beyond the Music Library, James Kalbach (Rutgers University); The Yale University Music Library Cataloging Homepage, Michelle Koth (Yale University); Musica International: A Choral Score Database for Everyone, Jane Nowakowski (Westminster Choir College of Rider University); Dating LPs, Wendy Sistunk (University of Missouri-Kansas City); SUNY Potsdam's Experience: Reconversion Projects for Crane Music Library, Jane M. Subramanian (SUNY Potsdam); Smile, You're on Candid Camera: Using Videotape for Training and Instruction, Betty Woerner (Reed College) and Marian Ritter (Western Washington University).

The attendance was very good, with as many as sixty-five people at a time viewing the sessions and talking with the presenters. The many valuable comments made concerning the event will help with future plans.

Education Committee Issues Call for Poster Sessions

Individuals will be selected and will present research findings or innovative programs on four-by-six poster boards. Each presenter will be given an exhibit space which will include the board on which the poster is mounted, and an eight-foot table on which can be placed handouts, business cards and a sign-up sheet for those viewing the sessions who request further information. (No computer or network applications will be available) The presenter or co-presenters must be present during the scheduled time to answer questions or elaborate further on the session.

There will be three broad categories of poster sessions: Recently completed research; New and innovative library or music library projects; Imaginative, systematic efforts at resolving practical library or music library problems. Presentations may cover any subject of professional interest to music librarians, and could include such topics as solving personnel issues, theoretical research, new ideas of bibliographic control for music in the on-line catalog or original methods for training new staff.

Guidelines For Submission

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

Once a submission is accepted for the MLA Conference in Los Angeles, the presenter will receive detailed guidelines concerning preparation.

ONLY 12 PRESENTERS WILL BE ACCEPTED

Rules for Submission

The deadline for the receipt of applications is August 1, 1998.

Applications sent on e-mail will be also be accepted. The abstract submitted for review must be the same as the abstract provided at the conference. Final selections will be made in September, 1998, and authors will be notified by October 15, 1998.

The abstract should include the following: Title (a concise title indicating the contents of the abstract); Authors, institutions, city and state; Content of the abstract. If this is a research project, the abstract should contain a statement of the problem under investigation, methodology used, results and conclusions. If this is a description of a problem-solving strategy, the abstract should contain a statement of the rationale and planning involved, description of the strategy or program, evaluation and conclusions.

Submission form appears on the verso of this page, which may be clipped from this issue for your convenience.
1999 Poster Sessions Submission Form

TITLE: ____________________________

PRESENTER(S): ____________________________

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

Print Abstract in the Space Provided Below (single spaced)  

Applicant's Name: (Please Print) ________________________________________________

Applicant's Signature _____________________________________________________________

Address:  
   ________________________________________________  
   ________________________________________________

Telephone: ________________________ FAX: ________________________

E-MAIL: ________________________________________________________________

If you have further questions or if you wish to submit this form via electronic mail, please send mail to Kathy Abromeit:  
email: Kathleen.Abromeit@Oberlin.edu • phone: 440 775-8280 • fax: 440 775-8942 • mailing address: Oberlin College, Conservatory Library, Oberlin, OH 44074. Thank you!
Members’ Publications

Please send citations for items published or premiered 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 113 is April 20, 1998. Those received after that date will be considered for issue 114. Please follow the citation style employed below.

Sarah Dorsey
Music Librarian
School of Music UNCG
P.O. Box 26167
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sarah_dorsey@uncg.edu

ARTICLES AND CHAPTERS

Georgina Binns (Monash University, Melbourne, Australia).

David Farneth (Kurt Weill Foundation for Music).

Douglas Leedy (Oceanside, Oregon).

Geraldine F. Ostrove (Library of Congress), compiler and editor.

PERFORMANCES OF COMPOSITIONS

Jason Gibbs (San Francisco Public Library).

Martin D. Jenkins (Wright State University), arranger.
On a Hymn of Philipp Bliss by David Holsinger. Performed by the Brass Band of Columbus. 30 November 1997 and 16 January 1998, Columbus, OH.

SCHOLARLY EDITIONS

Harry Eskew (New Orleans Baptist Theological Seminary) and Karl Kroeger (University of Colorado, retired), editors.

SCORES

Patrick Hardish (The New York Public Library).
Sonorous, for saxophone quartet. Rhinebeck, NY: Soundspells Productions/Phantom Press (86 Livingston St., Rhinebeck, NY 12572), 1997. [Virtuoso Editions 9725. $24.00 for score and 4 parts]

SOUND RECORDINGS

Alan Green (Ohio State University), executive producer.

Martin D. Jenkins (Wright State University), arranger.
The Champions. Brass Band of Columbus. Columbus, OH: The Band, 1998. [includes Fanfare and Allegro by Clifton Williams, arranged by Martin Jenkins]

Missing Hanson Manuscript Returned to Sibley Music Library

An important manuscript of music by Howard Hanson—Pulitzer Prize-winning composer, conductor, educator, and director of the Eastman School of Music for 40 years—that had been missing for years from the Sibley Music Library's collection of his works has been located at the University of Pennsylvania, and has been returned.

The work, The Lament for Beowulf, was begun in Rome after Hanson won the Prix de Rome, and was completed in 1925. Scored for four soloists, a chorus, and orchestra, it is dedicated to the Leeds Festival Chorus.

The work was one of many that Hanson presented to the Sibley Music Library in 1949. Apparently he later loaned it to a friend or colleague, and it was never returned. The manuscript was found among the works of the late Leopold Stokowski, which were originally given to the Curtis Institute of Music after his death in 1977 and later turned over to the University of Pennsylvania Music Library in Philadelphia. Marjorie Hassen, music librarian at the University of Pennsylvania, contacted Mary Wallace Davidson, librarian of the Sibley Music Library, about her discovery. Said Davidson, "Such a find is a rare piece of luck. We're grateful to have it back."


Chapter Reports

Greater New York

J. Rightie Turner,
The Pierpont Morgan Library

The fall meeting was held on December 2d at Boosey & Hawkes, which could have celebrated (and perhaps did) both a centenary and bicentenary in the past few years. Thomas Boosey, the patriarch of this venerable firm of publishers and instrument makers, opened a bookshop in London in about 1795; and the New York branch of Boosey and Co. opened nearly a century later, in 1892. (Boosey & Hawkes, the name by which we all know the firm, dates only from 1930.) A roster of composers published under the Boosey imprint ranges from Richard Strauss to Stravinsky, Bartók to Britten, Carter to Rorem.

Harry Searing, director of sales and marketing, explained how Boosey & Hawkes music is distributed, emphasizing that they urge customers to buy from retail outlets rather than from the publisher. But since retailers are an endangered species in our increasingly cyberspatial age, Mr. Searing conceded that it will soon be common practice to bypass the middleman and order directly from a publisher's on-line catalogue. Boosey can already provide, say, "Someone to Watch over Me" in the time it takes to print it from disc and fax it to you. But you'll get the undressed version of Gershwin's song, stripped of the dazzling cover art for which old sheet music is prized and collected.

The rental library (Jim Cardon, manager) recently transferred from a few blocks south, bore a close and, to some, unsettling resemblance to the musty bookrooms many of us work in: serried shelves packed to the rivets with bundles of scores, parts, and all manner of music on paper. It differs from your stacks and mine in a fundamental way: the music is arranged by publisher, not composer, so if a Ricordi agent drops by and asks to see works issued by that house, they are all in one place. We were not surprised to see Respighi's Pini di Roma, but did pause briefly to ponder how great the demand was for Il cappello di paglia di Firenze. It is comforting, though, that while Nino Rota's farsa musicale may not gain a more secure foothold in twentieth-century opera, even on the strawhat circuit, performing parts are on hand.

In the longest and most lively discussion, Carolyn Kalett, director of business affairs, surveyed copyright, licensing, and royalties. She was joined by the redoubtable Sylvia Goldstein, whose patient demeanor and encompassing knowledge of these arcane topics were familiar to many of us from her frequent appearances at local and national meetings. ("I may not always understand what she's talking about," someone remarked later, "but I believe every word she says.") The diverse colloquy precludes easy synopsis, but we were advised: that a cabaret act may legally include songs by Leonard Bernstein but would be enjoined from using them in a skit, which would constitute a new dramatic entity; to "Look before you leap" (some works, such as Strauss's Four Last Songs may not be choreographed); that if the formidable Mme Salabert got wind of a concert that threatened to infringe on one of her composers' droit morale, she was known to march in and stop the performance; that copyright is divisible, not unitarian — that is, it comprises a bundle of rights by medium (this work continued on the next page)

Personnel Characteristics Survey

Job satisfaction appears to be high in our profession. MLA members indicated that they are "satisfied" or "very satisfied" with: their autonomy in carrying out their job responsibilities (90%); their choice of profession (84%); their current job (82%); their professional education (81%); their professional status (76%); their salary (64%). Some of the reasons rated as important or very important for becoming or remaining a national member of MLA were contact with other members of the profession (77%), Notes (62%), and the MLA Newsletter (55%). Questions on participation in MLA revealed that 40% of the membership have been appointed to a committee, working group, etc., 26% have chaired a committee, working group, round table, etc., 20% have participated as a panel member, and 11% have served as board members. Ongoing efforts to balance the distribution of board members geographically seem to be working, but it appears that members from the Northeast are proportionally more likely to be appointed to committees. There is no evidence of any statistically significant (i.e., not due to chance) differences by gender in any data analysis performed thus far, with one exception. Women are more likely than men to change their job or alter their pursuit of education because of family responsibilities. However, this difference does not seem to have a long-term impact overall. Men and women are equally likely to have graduate music degrees, to achieve scholarly and other professional goals, and to participate in MLA. The average salary of male and female MLA members employed full-time is the same.

To see a copy of the questionnaire developed by the Working Group (David Lesinski, Chair, Tim Cherubini, Charles Coldwell, Pat Fisken, Dick Griscom, Mickey Koth, Renee McBride, and Cindy Richardson), please go to the MLA Clearinghouse under "MLA Survey of Personnel Characteristics." Data analysis continues, and a more detailed article on the survey methods and results is planned. In the meantime, if you have specific questions about what topics various combinations of data may be able to address, contact any member of the Working Group.
continued from the previous page
may be performed only in the medium for which it was written), by place (no performances allowed in certain countries), and so on; that much of Ira Gershwin is copyrightable, while much of George Gershwin is not (you may set any words you want to some tunes by George but, by and large, may sing of Ira's words only to their original music); Irving Berlin, who famously guarded the royalties from his vast output, allowed radio stations to broadcast Annie Get Your Gun for a modest license fee paid to ASCAP (in general, ASCAP governs performances of individual songs, not complete works); that the new copyright act has been called the Lawyers Retirement Fund, so cryptic and impregnable are its provisions.

We also heard from Jennifer Bilfield, director of promotion, whose engaging and articulate overview of her various duties closed the meeting. Ms. Bilfield's charge is simply stated: to heighten the visibility of Boosey & Hawkes composers, promote performances of their works, and increase their income. Ms. Bilfield has benefited from her association with John Adams, who offers Boosey & Hawkes connections with directors and filmmakers, and with Ned Rorem and his large circle of literary acquaintances. She described her role as both reactive—Do you have a certain Dominick Argento score? Can you suggest music for Elliott Carter's 90th birthday? —and proactive: she can alert conductors, orchestra managers, and broadcast and media personnel to musical trends (Boosey & Hawkes often senses these early on), and advise them on such matters as programming multimedia and centennial events. Also noted: the popularity of their thematic repertory guide (whatever you may think of thematic programming—some find it simplistic and unenlightening—it is a service used by program managers around the country); the value of new outlets such as choreographers and dance composers, whose work attracts larger audiences (there are works people would not sit through in a concert hall, but can easily endure as accompaniment to dance); and advertisements for the Beef Council, Delta Airlines, and the U.S. Navy, all of which use Boosey & Hawkes music—strange bedfellows indeed alongside Danny Boy and Britten's Ceremony of Carols, also steady income sources for the firm.

When asked to identify three composers who might in time move from the shaded ranks of the lesser-knowns to the bright light of renown, Ms. Bilfield, herself a composer, named Christopher Rouse, Magnus Lindbergh, and James MacMillan. Take long positions on them and adjust your portfolios (and CD collections) accordingly.

The main topic of the brief business meeting that followed was the proposal, recently approved by the MLA Board (pending satisfactory arrangements), to hold the annual meeting in New York in 2001.

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New England

Charlotte A. Kolczynski,
Boston Public Library

The New England Music Library Association held their annual fall meeting at Boston College on Friday, October 3, 1997. A large gathering heard papers on Irish music, Web resources, the universal preservation format (UPF), and a lecture-recital on the songs of Sidney Homer.

Elizabeth Sweeney, music cataloger at the Boston College Libraries, discussed the content, character, cataloging and accessibility of the "Irish Music Collection at Boston College." Musical materials held in the John J. Burns Library at Boston College are in recorded and printed formats of which the recordings are the most accessible part of the music collection. Sweeney spent a research leave from her regular post to catalog the recordings portion of this collection. She was able to find MARC records for about two-thirds of the collection of about 768 recordings.

The Boston College online catalog contains records of these materials.

Common sense advice for the construction of a web page was given in the presentation "Selecting and Developing WWW Resources for the Music Library" by Deborah Herman-Morgan (University of Hartford). She also discussed the criteria which could be used to judge a quality web page utilizing design criteria and the Lycos criteria of grading academic library pages. Besides the evaluation and design of pages for the music library, many music sites, search engines and subject directories were listed and evaluated.

Thom Shepard (WGBH) discussed "The Universal Preservation Format in Plain English." The UPF as a technical standard should help librarians and others deal with the natural obsolescence of "playback" of non-print media. Shepard discussed the history of the various efforts to propose a standard to show its culmination in this version of the UPF.

After lunch, library tours and committee meetings, Jean Morrow (New England Conservatory) announced the additional tours and events for the Music Library Association national meeting in Boston in February 1998.

Dylan Armstrong (University of Hartford) lectured on the life and vocal works of Sidney Homer (1864-1953). Homer studied with Chadwick in Boston and with Rheinberger and others in Munich and Leipzig. He taught in Boston until he moved to New York in 1900. Homer was successful as a composer of art songs, many of which were given performances by his wife Louise Beatty Homer (1871-1947). Sara Rogers (soprano) with Melissa Alexander (piano) then performed some of his songs, including two "East Coast Premieres": Trotz der Nacht, Op. 3, to a text by Karl Spitta, and three songs from Songs of the Slums to poems by Toyohiko Kagawa.

A late afternoon reception with a serenade of Irish music brought the meeting to a congenial close.

Chapter Reports continue
Brad Young, Music Technical Services Librarian, to Penn's new OPAC, Endeavor's Voyager System. This hands-on demonstration provided the participants opportunity to formulate individual searches, demonstrated the system's hot-button link to the Internet, and showcased the Marian Anderson Collection web page, including its photograph and audio samples.

Before the 1:00 P.M. adjournment, George Hill and Norris Stephens spoke about the challenges they encountered in compiling the colossal bibliography volume, *Collected Editions, Historical Series & Sets & Monuments of Music* (Berkeley, CA: Fallen Leaf Press, 1997). They asked for volunteers to help with checking contents for the project's indices and took a show of hands about preference for publishing the indices on CD-ROM or providing access through the Internet.

The next program site was the Free Library's Music Department, where the staff presented an introduction to the collections, including the circulating chamber music and the Drinker Library of Choral Music. After a short break in the Library's Skyline Room, the Chapters held separate business meetings, rejoining for a short combined meeting to open dialogue about possibly merging into one Chapter. The group then gathered for an informal dinner at the Dock Street Brewery restaurant.

On Saturday morning, the meeting resumed at the Van Pelt-Dietrich Library Center at the University of Pennsylvania, where a buffet of breakfast refreshments was provided in the Woody Room. The program began within the hushed paneled appointments of the Lea Library, where Curator of Manuscripts Nancy Shawcross spoke about the acquisition and processing of the Marian Anderson Papers, including a fascinating selection of materials for perusal and some rare rehearsal audio tapes presented by Penn Music Librarian Marjorie Hassen.

The Goldstein Electronic Classroom was the site of the next presentation, an introduction led by

### Southeast

**Edward Komara, University of Mississippi**

The 1997 Southeast Chapter meeting took place at the University of South Carolina, Columbia, on 16-18 October. Held in various settings from an original 1801 campus building to the new School of Music center, the proceedings offered much old and new.

The Music Library was the site of the opening reception on Thursday evening. In addition to viewing this new facility, members enjoyed a faculty trio performance. Those who wanted a second look at the Music Library were invited on a tour during the Saturday session break.

The first session took place in the Honors College, situated in "The Horseshoe" section of the campus. The meeting room itself was once the quarters of a 19th century literary society whose impressive chair and lectern lent the session a formal air. The presentation, "Civil War Music in the Carolinas: The Beginning and the End," given by John Druesedow (Duke University), fit in well with the surroundings. The Union surrender of Fort Sumter, located off the coast of South Carolina, opened the Civil War in 1861. The burning of Columbia three years later by invading Union troops crippled the Confederacy and hastened the end of the war the following year. Druesedow presented the changing fortunes of Columbia as a Confederate city through contemporary sheet music, its musical contents, and its covers.

The other two presentations that morning discussed music cataloging. One, "Sabbaticals at the Library of Congress," given jointly by Laurie Gibson (Loyola University) and Margaret continued on the next page
Jazz

Vincent Pelote, Coordinator

The Jazz and Popular Music Roundtable met on Saturday, February 14. Our speaker, Paul Machlin, is Professor of Music at Colby College. He talked about the music of jazz pianist and vocalist Fats Waller, specifically the music he composed for his last Broadway show titled "Early To Bed." Waller died in 1943 before the show opened, but while the show was universally panned by critics, Waller's music was often cited as a high spot.

Machlin showed copies of manuscript written in Fats Waller's hand and played us tapes of long-missing acetate recordings that originally belonged to Waller manager Ed Kirkeby. He provided insight into the creative mind of Mr. Waller by showing early sketches of pieces that sounded quite different in their final form. It was a rare and fascinating look into the musical mind of a man who was known more for his stride piano and humorous vocals on songs like, "Hold Tight," "The Joint is Jumpin'," and "Flat Foot Floogie." Prof. Machlin showed us a more serious side of this musical giant of American music.

Sheet Music

Lois Schultz, Duke University

John Bewley presented a major portion of the program, giving an overview of sources that are useful not continued on page twenty

Chapter Reports

continued from the previous page

Kaus (University of North Florida), reported on current cataloging procedures at the Library of Congress. Both Gibson (whose remarks were read by Sarah Dorsey in absentia) and Kaus had served as music catalogers at LC while on sabbatical from their respective institutions. Much of the material they treated were sound recordings in 78 rpm and 33 1/3 rpm formats. The concerns involved in preparing discographic descriptions for these items and the limits placed by LC in researching specific points towards such descriptions were shared with SEMLA members by the speakers. After a short break, Ed Tibbetts and Glenna Jolly (both of East Carolina University) continued the cataloging dialogue with "Librarians as Detectives - The Intrigue of Analysis." Through the fictional ghosts of Sherlock Holmes and Dr. Watson, Tibbetts and Jolly assessed the bibliographic obstacles in analysis that persist even with ample research resources at hand.

The Thomas Cooper Library, the central university library, was the site of the second session. As any visitor to the Cooper well knows, the open stacks are maintained underground floors. The multimedia classroom, where the afternoon papers were given, is likewise below ground level. Donna Lehmann (University of S. Carolina) gave an extensive introduction to the black "Gullah" culture of certain South Carolina sea islands and coastal towns. In addition to the Gullah elements found in George Gershwin's opera Porgy and Bess, other aspects of Sea Island music and culture were presented and discussed. After a break, Jim Hobbes (Loyola University) demonstrated his "Computerized Discography of Cajun and Zydeco Music." Cajun and Zydeco cultures of Louisiana and their respective types of music have received burgeoning attention worldwide in the last ten years, and over time, the variety and quality of issued recordings of them have offered fascinating listening and study. Hobbes showed the electronic means by which he is able to maintain discographic control of a bilingual body of recordings, and he discussed the opportunities he took to examine rare and out-of-print 45s and LPs.

The third session, on a rainy Saturday morning, was held in the choir rehearsal room in the new School of Music building. The spacious room was perfect for trying out the dance steps described in Roberts Chodacki's talk, "Carolina Beach Music: An Overview." While North Carolina teenagers of the 1950s and early -60s did not develop a musical style of their own, they did have their own dance, "The Shag," which a contemporary account aptly described as "dancing the jitterbug on Valium." The final paper of the meeting was "Jazz in Opera: It Ain't Over 'Till the Fat Lady Swings," by current Gerboth Award recipient Jennifer Ottovik. Enlarging on the presentation on Gershwin's Porgy and Bess the previous day, Ottovik gave a thorough overview of jazz in opera, from the initial attempts in the 1920s through the latest efforts of Anthony Davis, delving through several previously unexplored byways in American music.

The business meeting completed the program. Officers elected were Edward Komara, Member-at-Large, and Lynn Jaffe, Secretary/Treasurer. Outgoing SEMLA chair Robert Chodacki was recognized for her exemplary service during her two-year term, and new chair Lois Kuyper-Rushing's first act was calling the meeting to a close.

The hospitality extended by the University of South Carolina ensured comfortable sessions everywhere. Columbia, the state capital, offered much to the visiting members, from Amadeus, the excellent restaurant where the chapter held its Friday night banquet, to Northwoods, a Scottish links-style course where several members teed off after the meeting. Also enjoyed by many was the side trip to Charleston, the colonial port town justly famous for its historic buildings and fine cuisine.
Roundtable Reports

continued from page nineteen only for the "music" portion of cataloging but also for researching names of illustrators, subjects of illustrations, historical events, engravers, lithographers, etc. Mickey Koth spoke about some of her favorite sources, especially sources for instrumental music. Lois Schultz gave an overview of sources for cataloging music published during the U.S. Civil War.

The bibliography is available from the redesigned MLA sheet music web pages at (www.lib.duke.edu/music/sheettmusic/sources.html).

There was a brief discussion about the content of the web pages, especially with regard to how to direct people to commercial sources. The consensus of the group was that we should not link directly to individual dealers or appraisers, but, if there were a consortium of dealers who mounted a collective page (similar to some of the small antiquarian book dealers), we could link to that.

The members of the roundtable also spoke about new collections and projects in their libraries. These are also being added to the web pages under "Collections."

Suggestions for the pages and additions to the bibliography and "collections" may be sent to

Lois Schultz
Box 90188,
Duke University Libraries
Duke University
Durham, NC 27708
lois@acpub.duke.edu

Small Academic Libraries

Claudia Bissett,
Assumption College

Anthony Hess of Colby College served as moderator for the session. He cited stress and overwork as common job characteristics in small music libraries. Librarians must juggle many responsibilities, and technology has added to the work load rather than easing it. We are now expected to stay up-to-date on the latest electronic journals, learn HTML design and maintain web-sites, and deal with computer hardware problems. New systems are constantly being introduced. Meetings to coordinate with faculty, the main library, and systems people take additional time. Budget cuts result in fewer staff. Student help and an occasional paraprofessional are the only assistance available. The Colby music library is open 85 hrs/week, from 9 AM to midnight. Problems always arise in the librarian's absence, so attending meetings and providing for professional development is extremely difficult. Student help must be trained to handle any contingency, an obvious impossibility. The librarian must always set priorities in his workload but the unexpected always arises to disrupt planned tasks. The choice must always be made between doing a few things well and getting more done but with lower quality.

Betsy Woerner is the media librarian at Reed College. She has a very small staff and handles a wide variety of media. Her Instructional Media Center deals with scores, video, film, and all audio formats. She manages the foreign language lab as well, and the college writing center will soon be moving into her area. In the Instructional Media Center, she has found videos to be problematic. The vendors are difficult to locate. Jobbers are not a good source. Woerner must individually order every title. Non-movie videos are especially difficult, particularly when faculty give incomplete or incorrect information regarding the title or catalog number. When it is necessary to rent a video, she must then arrange show dates and coordinate with AV services for equipment, proper rooms for viewing, etc. In the language lab, coordination with faculty is particularly crucial. She must know well in advance when they are changing textbooks so that she can have the appropriate tapes ready. The language lab also uses a satellite dish to receive foreign television programs. While she manages AV services, a technician handles most of the work and trains students. Student help provides cover evenings and weekends. She purchases and maintains all of the AV equipment for the college. Woerner also works at the general reference desk in the main library 5 hours/week and teaches aerobics. Because of the scope of her job, she knows every person on campus.

A more traditional, but still demanding position is held by Robert Delvin of Illinois Wesleyan University. He is the librarian for music, theatre, and art, as well as the librarian for special collections and archives. He serves 185 music majors and 19 full-time faculty. The music library has 27-28,000 volumes (books, scores, and media). It is open 89 hours/week, staffed by himself and 10 students. All cataloging is out-sourced. Delvin spends his busy days helping in general reference (8 hrs/week), doing collection development, providing bibliographic instruction and research assistance to faculty and students, teaching a travel class, and serving as a church organist. He recommends Amigos, Yankee Book Peddler, J.W. Pepper, and Audio Buff as time-saving sources of materials. For stress, he suggests the gym, the liquor store, and prayer.

Marge Travaline at Rowan University has recently fended off an attempt by the main library to move the music library into its facility. She achieved this by mobilizing the music faculty to prepare a study in which the existing music library was compared to what the main library would be able to provide in terms of service, space, and
Roundtable Reports

continued from the previous page

convenience. The faculty concluded that they strongly desired the music library to remain in its present location, and that recommendation was accepted by the library administration. The student-centered quality of service in the music library was a significant factor in the decision.

The final speaker, Donna Fournier of Haverford College, offered suggestions for stress management. We feel stress when we are pulled in many directions, have a lack of control over our time, are left out of decision-making, and must cope with low budget and low pay. The first step in dealing with stress is to recognize that you have it. Warning signs are: frustration, anger, depression, reduced attention and forgetfulness, difficulty with problem-solving, backaches, tension headaches, and colds. Stress-busting techniques are: start the day without rushing around; use your commute to plan your day; plan ahead and use a calendar; set realistic goals; try to concentrate on one thing at a time; set deadlines and don't procrastinate; organize your work space; plan for and manage interruptions; let someone else screen your phone calls; turn off your e-mail signal; delegate — let go of perfectionism; take time to hire helpers and train them well; limit your committee work; learn to say no politely; don't eat at your desk — get out of the office; don't take work home; take all your vacation; and be sure to keep music in your life.

Technical Services
Grace A. Fitzgerald, University of Iowa

Approximately 125 people attended the meeting of the Technical Services Roundtable on Thursday, February 12. Linda Barnhart (University of California, San Diego) presented a paper titled "This Could Happen to You: Cataloging Electronic Resources in Music." The purpose of the paper was to prepare music catalogers to catalog Internet resources and to provide directions and resources for further information. Following a discussion of problems (volatility, maintenance of URLs, determining extent of item, and lack of physical item in hand) and pending proposals applicable to the cataloging of these materials, Barnhart discussed current cataloging practices, issues and challenges, and possible future developments.

Much of the remainder of the session was devoted to looking at specific catalog records and discussing various techniques demonstrated by the records. A handout included questions that need to be answered locally as part of the decision-making process in the individual institution, and a bibliography of resources for further information. Additional copies of the handout are available from Linda Barnhart (l.barnhart@ucsd.edu). The meeting concluded with questions from and discussion among those attending.

The Technical Services Roundtable seeks to provide a forum to address and discuss current (or even not-so-current) issues. Suggestions for topics and presentations are welcome; please contact the coordinator at gracefitzgerald@uiowa.edu.

Video
Jan Fairclough
University of Wyoming

The Video Roundtable met Saturday, Feb. 14 in the Park Plaza's Whittier Room. This year's program was entitled "Performing Arts on Video at the New York Public Library," and three presenters spoke for about twenty minutes each, followed by discussion.

Joseph Boonin (Head, Recorded Sound and Image Circulating Collection of The New York Public Library for the Performing Arts) spoke on the topic "String Quartets, Step Dancing and Stage Duelling: What the Well-Rounded Performing Arts Library Needs to Feed Its Ravenous Public." Patrick Hardish (Senior Cataloger, New York Public Library) addressed the issue "Ballets, Concerts, Operas on Video—A Cataloger's Delight and Dilemma." Mark Tolleson (Assistant Director, The New York Public Library for the Performing Arts) gave a talk on "Producing and Preserving Moving Image Documents of the Performing Arts: A Legacy in the Making at the New York Public Library." About thirty people were in attendance; prominent among them were several other librarians from NYPL, and although the program wasn't planned with this purpose in mind, it apparently helped them understand their own institution more fully — or as was explained succinctly during the session, two institutions sharing a common name and some facilities. In closing, Tolleson alerted attendees to the forthcoming relocation of part of the collection during reconstruction, and extended an invitation to visit during MLA's meeting in the city in 2001 — provided that the renovations and relocations have been completed by then.

The roundtable is due for renewal this year; to accomplish this, please send your letter of support in paper form to MLA President Diane Parr Walker by May 15, optionally with a copy to myself. Six letters are needed for continuance of the roundtable. Also, I have been serving as coordinator for several years and it's probably time for somebody else to take over. So if you are interested (or would like to nominate some unsuspecting soul), please contact either me or the President. Meanwhile, the floor is open for suggestions for next year's Video Roundtable session.

Women in Music
Patty Bellus, Baylor University

Jan Shapiro (Berklee College of Music): "The Boswell Sisters"
Singing together in the 1930s, the continued on page twenty-two
Vivian Taylor (Tufts University): “Videmus and ‘Watch and Pray’: Spirituals and Art Songs by African-American Women Composers”

Videmus was founded in 1986 as a non-profit organization whose mission is to record, perform, and disseminate works of minorities. To date, they have made seven recordings (New World Records, Koch, and Cambria) and done numerous concerts.

The CD “Watch and Pray” and its accompanying score (Hildegaard Pub.) contains the music of Undine Smith Moore, Betty Jackson King, Margaret Bonds, Florence Price, and Julia Perry. These were highly educated, well-trained women whose credentials included Juilliard, the New England Conservatory, and Nadia Boulanger.

Undine Smith Moore was a lyric composer whose output included chamber music, spiritual arrangements, and a cantata on the life of Martin Luther King.

Betty Jackson King was a pianist, conductor, and composer of operas, a cantata, vocal music, and spiritual arrangements. She was influenced by her minister father and her mother who founded an opera company. Betty was interested in the dissemination of black music, particularly spirituals.

Margaret Bonds was a gifted pianist who gave solo classical recitals and played in jazz clubs. She studied composition with Florence Price. As a result of Bonds’ friendship with Langston Hughes, she set several of his poems in her songs.

Florence Price was the first black woman to gain prominence as a composer. Her output includes a piano concerto and vocal music.

Julia Perry won awards for composition and was known for her inventive harmony.

Vivian Taylor’s presentation was supplemented by excerpts from the CD that included both classical songs and spirituals. The CD is a must for any collection; look for a second recording of spirituals in 1998.

[CD = “Watch and Pray,” Koch 3-7247-2 H1, 1994 (OCLC #37921688);

Score = “Art songs and spirituals by African-American women composers,” Hildegaard #09528, 1995 (OCLC #33950729).]

Jane Pipik (WGBH Radio, Boston): “Woman Sound Engineer”

In 1996, women comprised only 5% of the technology workforce. As an introduction to the field of audio engineering as a career for women, Jane Pipik related her own journey from student to engineer at WGBH Radio. She began her studies in electronic music, and at Hunter College became interested in the women’s movement. She also began working at theaters and clubs running sound. She then went to work at a non-commercial radio station in the women’s department and became interested in technology. She continued to work in private studios, editing and recording. Jane then spent several years at WNYC where her classical music training was essential. She had opportunities to record concerts at Lincoln Center and at Carnegie Hall. At WGBH, she does remote recording and is involved in the transmission of concerts as well as live recording.

Today, there are schools available to study audio engineering, but few women are working in live, remote recording. Within the field, orchestra concert recording is complicated and a subject of much debate. Another topic of debate is the current use of reverb in recordings where the engineer needs to consider all forms of playback.

An excellent session, The Women in Music Roundtable showcased three completely different, but equally interesting presentations. During the questions that followed, one of the audience members cited a new reference work, Voices Found: An annotated bibliography of music for the mass by women composers by Lisa Neufeld Thomas. Women’s Sacred Music Project, St. Mark’s Church, 1625 Locust Street, Philadelphia, PA 19103. Phone 215-735-1416, fax 215-735-8521. $20.00 donation requested.
Committee Reports

Education
Lois Kuyper-Rushing, Chair

The Education Committee was very active at the MLA Annual Meeting held in Boston. Our first activity was held before the conference began when, on Tuesday, February 10, we hosted the preconference workshop entitled, "Cataloging Music Materials on Videorecordings." This was an all-day workshop presented by Ian Fairclough, Serials Cataloger at the University of Wyoming Libraries; Lowell Ashley, Catalog/Authorities Librarian, Smithsonian Institution, and Dan Kinney, Asst. Director for Technical Services, State University of New York at Stony Brook. We felt especially fortunate in offering this workshop because the text that was used for the workshop, Cataloging Musical Moving Image Material, is edited by Lowell Ashley, one of our presenters. Thirty-seven people registered for the event; 26 were MLA members, 9 were non-members. Thanks and congratulations to the presenters, and to Laurie Sampsel, the preconference workshop coordinator.

On Friday we hosted two events. The first was the Poster Sessions. This session has grown a great deal since its first year in 1997. Our 1998 session featured twelve presenters, while last year we had six. Thanks and congratulations to the presenters and to Kathleen Abromeit, the poster session coordinator. [See page thirteen of this Newsletter.]

Later that same day, the Ask MLA/Ask MPA Session was held. The title of this year’s event was “Ask MLA/MPA: Music Publishers and Music Librarians,” and it was moderated by John Shepard, Music Division, The New York Public Library for the Performing Arts. Shepard is the MLA Coordinator of the MLA/MPA/MOLA Joint Committee. Stephen Wright of the Education Committee coordinated this event. Our thanks and congratulations are extended to him, to John Shepard, and to the panelists, Mary Wallace Davidson, Eastman School of Music; John Cerullo, Hal Leonard Corporation; Don Gillespie from C.F. Peters Corporation; and Brian Hill, Oxford University Press.

The committee met twice in Boston and welcomed several guests to our meetings. Topics for discussion included next year’s preconference workshop, poster sessions and Ask MLA sessions, the Directory of Library School Offerings and other programming possibilities.

We welcomed three new members to the committee: Timothy Cherubini, Allie Wise Goudy and Neil Hughes. At the close of the meetings we bid farewell to long-time committee members Paula Elliot, Ray White and to the outgoing chair of the Library School Subcommittee, Sherry Vellucci. We thanked them for their commitment, ideas and time on the committee and bid them a fond adieu and bon voyage on their MLA journeys.

Development
Laura Dankner, Chair

The Development Committee met twice during the recent annual meeting. The first meeting featured speakers from Merrill Lynch who discussed possibilities for planned giving to MLA (via will bequests or charitable trusts among other options). The committee also discussed the popular corporate membership program and continued on page twenty-four.

The following annual report was inadvertently left out of the Annual Reports Supplement in issue #111 of the MLA Newsletter. Many apologies. —Editor

Publications Committee

Members: Susan Sommer (chair), Leslie Bennett (Publicity Officer), Jim Cassaro (Treasurer), Bonna Boettcher (Executive Secretary), Susan Dearborn (Notes Advertising Manager), David Farneth (Index and Bibliography Series Editor), Linda Hartig (MLA Newsletter Editor), Dick Grisom (Notes Editor), Rebecca Littman (MLA Website), Philip Schreur (MCB Editor), Sherry Vellucci (Technical Reports Series Editor).

MLA’s serial publications continued to appear as scheduled. After falling somewhat in arrears, the Music Cataloging Bulletin has been brought up to date under the new editor. Pro Musica...by Paula Elliott was published in June as number 28 in the Index and Bibliography Series, and the Technical Report Cataloging Musical Moving-Image Materials, published at the close of the preceding year, was shipped and began to generate income.

New editors were appointed for Notes, the MLA Newsletter, and the MCB. Dick Griscom, the new Notes editor, began working with the outgoing editor Dan Zager in the spring; his first complete issue will appear in December. Linda Hartig made her debut as editor of the MLA Newsletter with the fall 1997 issue of that publication, and Phil Schreur is now the editor of the Music Cataloging Bulletin.

The MLA Board signed a contract with Scarecrow Press making MLA a participant in their Association Publishing Program. Under this plan, the production will be handled by Scarecrow with MLA retaining editorial control and receiving a royalty on all monographic publications coming out of the Association. Scarecrow will also handle back inventory, and Jim Henderson is about to transfer the back stock to them. The Board also approved a proposal to raise the advertising rates for Notes.

The MLA Website was launched during the past year. It will shortly be graphically enhanced by a professional designer.

Submitted by Susan Sommer
April 18-26, 1998,
International Rachmaninoff Festival Conference
University of New Hampshire

April 24, 1998
copy due for issue no. 113 to MLA Newsletter Editor

May 8-9, 1998
New England Chapter meeting
Dartmouth College

May 20-23, 1998
32nd Annual Conference of the
Association for Recorded Sound Collections
Syracuse, New York

continued from page twenty-three
the challenges to expand fund raising
MLA as directed in the Plan 2001
document.

During our second meeting, Sarah
Dorsey, chair of the marketing sub-
committee, announced the preliminary
figures of donations and merchandise
purchases raised at the membership
subcommittee's popular MLA Shop,
which was located in the exhibit area.
Sarah also reported on plans for future
marketing initiatives. These include
offering MLA shop merchandise via the
Shop's mail order web site, and ideas
for new and exciting merchandise to
be premiered at the 1999 Los Angeles
meeting. We then discussed various
internal fund-raising issues, including
the need to educate members about
the benefits to MLA that accrue when
members upgrade from basic member-
ship to the sustaining membership
level—funds raised in this manner go
directly into MLA's operating budget.

The Chair thanked all members of
the committee and the marketing sub-
committee, and paid special tributes to
Gerry Ostrove and John Tanno, who
left the committee after years of ser-
vice, and to former chair, Linda
Blotner, for her assistance during the
past year.

More Committee Reports will appear
in issue #113.