Untangling the Web: Music Librarianship and the Internet

Laurie Sampsel,
Education Committee

Finding information on the Internet has been frequently compared to getting a drink of water from a fire hydrant. If you're feeling drenched, consider attending the full-day preconference workshop sponsored by the Education Committee in Los Angeles. "Music Librarianship and the Internet" will be held at the University of Southern California's Leavey Library on Tuesday, March 16, 1999. Tentatively scheduled for 9:00 a.m. to 5:00 p.m., the workshop will include 5.75 hours of instruction. The workshop, led by Robert Acker and Laurie Sampsel, will look at a number of questions that music librarians struggle with while using the Internet in their day-to-day work.

Topics to be covered include: issues to consider before mounting a local Web site, use of directories and meta-sites, Web search engines, evaluation of Web sites, and listservs and usenet news. The session will be geared towards assisting music librarians to use the Internet critically. Both public services and technical services topics will be addressed.

The workshop will be held in a state-of-the-art computer lab at Leavey Library on the USC campus and will be limited to twenty-five participants so that each may work at his or her own computer. Inexpensive and convenient public transportation is available to and from the Biltmore Hotel.

Both presenters have backgrounds in music reference and bibliography, and both have teaching experience. Acker is Reference/Instruction Librarian and Music Bibliographer at DePaul University in Chicago. His previous professional position was Reference Assistant at the Newberry Library. Acker has been a member of the Online Reference Services Committee, which he chaired from 1986-1992, and the Subcommittee on Reproduction of MLA Publications, which he has chaired since 1993. Acker presented a session titled "Searching the Internet for Music Reference Service" at the 1997 Midwest Chapter meeting.

While Sampsel has been coordinating the Education Committee's preconference workshops since 1996, this will be her first time co-presenting one of the sessions. Sampsel's current position is Head of the Music Library at the University of Colorado at Boulder. Her previous positions, which mainly involved technical services responsibilities, include: Music Librarian/Cataloger at UC Boulder, Original Cataloger at the University of Pittsburgh, and Project Cataloger at the Stephen Foster Memorial. In her current post, she teaches graduate and undergraduate music bibliography courses each term.

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Plan 2001 Initiatives

I. Increase and enhance visibility outside the Music Library Association. The Association intends to intensify efforts in three areas: outreach to key persons and organizations outside MLA; greatly increased advocacy; increased use of publications to reach an outside audience.

II. Intensify development efforts in the areas of membership and fund raising. Membership has been declining steadily and needs to be increased in order to ensure the continued health of the association; MLA has made an encouraging start on building an endowment to support some of its activities but now needs to focus more on this effort.

III. Intensify continuing education efforts. Continuing education was one of the most important needs to emerge from the survey of members taken in Fall, 1995.

IV. Enhance the effectiveness of the association's internal organization and operations. Two needs emerged particularly during the assessment of the internal environment: the need for a thorough review of current administrative functions and services, as well as appropriate reorganization of those functions and the need to revitalize the Regional Chapters.
The purposes of the Association shall be to promote the establishment, growth, and use of music libraries; to encourage the collection of music and musical literature in libraries; to further studies in musical bibliography; to increase efficiency in music library service and administration; and to promote the profession of music librarianship. — Article II, Music Library Association, Inc., Constitution and By-Laws (1997)

“What do my dues do? “My institution is a member, why should I be as well?” “What do I get for my dues?”

MLA members may well ask such questions as dues notices from various professional associations arrive in your mailboxes. The short answer, of course, is that your dues support and enable you to participate in fulfilling MLA’s stated purposes.

More specifically, though, your dues have been accomplishing much. Here are a few of the things that leap to mind:

- **The Basic Music Library:** The 3rd edition, compiled by MLA members and published by ALA in 1997, is selling well to a wide variety of types of libraries. What better way “to encourage the collection of music and musical literature in libraries” than to offer our expert recommendations?
- **MLA’s Placement Service,** which not only lists jobs, but also mentors and guides individuals new to the profession.
- **Continuing Education workshops** in cataloging, copyright, and leadership skills (to name just a few of the most recent).
- **Advocacy and information:** MLA has been “in the halls” during Congressional discussions on proposed intellectual property legislation all summer as a member of the Digital Future Coalition; and MLA’s Legislation Committee has kept MLA-L readers informed about these developments and how we, as individual voters, can best help influence the protection of fair use in the digital future.
- **Convention planning:** MLA’s Convention Managers and its Program and Education Committees start planning for future meetings years in advance. They are already at work on the next three annual conferences:
  - 1999, Los Angeles, March 17-20
  - 2000, Louisville, February 20-27
  - 2001, New York, February 18-25
- **Convention registration expenses cover only the costs of the convention itself; your dues support advance planning.**
- **MLA’s web page at http://www.musiclibraryassoc.org:** This is our virtual presence to the world, but also the easiest way for MLA members to get current organizational information. (Have you misplaced your membership renewal form? You can always print the one on the website—just mark it “renewal” and mail it to the business office.)
- **Music Cataloging:** MLA members have been directly involved and extremely influential in the development and revision of national and international cataloging codes for several decades.
- **RILM and RISM:** MLA funds help keep these essential reference tools growing.
- **NISO:** Have you ever wondered how music materials can be accommodated in the development of national library standards? MLA’s participation in NISO is now.

It is very gratifying that several MLA members have chosen to upgrade their membership status to the Sustaining level for 1998/99.
President’s Report

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• This Newsletter, the Membership Handbook, Notes (although roughly 80% of the cost of producing Notes is covered by non-member subscriptions, ads, and royalties on electronic and microfilm access).

• A say in how MLA continues to address its mission. Institutional members don’t get to vote; individuals do.

One more question: “What is a Sustaining Member, and why should I consider becoming one?” Sustaining membership offers the opportunity to donate to MLA’s operating budget, which sustains all the activities listed above (and many more). It is also one way for members to make emphatic statements of enthusiasm and support for MLA’s stated purposes and current activities. It is very gratifying that several MLA members have chosen to upgrade their membership status to the Sustaining level for 1998/99. Thanks to all who have already made this decision; I encourage all individual members to consider it for the future.

Your dues are a statement that you, individually, endorse MLA’s purposes. The funds make it possible for MLA, as a group of professionals, to act on those purposes.

Internet

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As mentioned above, participation will be limited to 25. The registration fee is projected to be $60. Non-MLA members may register for an additional $10 fee if any slots are open after the registration period has ended.

The Education Committee will again use a call-in registration procedure for this workshop. Registration will begin at Noon, Eastern Standard Time, on Monday, December 7. To sign up, call Timothy Cherubini at Emory University at (404) 727-9039. Registration will continue through Friday, December 11th, or until the workshop is full. Tim will take your name and phone number and give you a confirmation number which you will later use when mailing in your registration form and check. If the workshop has to be cancelled due to insufficient response, you will be notified by Wednesday, December 16th.

The final step is to mail your completed registration form, which will be included in the MLA conference mailing, along with a check with your confirmation number on it to Timothy Cherubini, Robert W. Woodruff Library, Emory University, 540 Asbury Circle, Atlanta, Georgia 30322. The mail-in materials must be postmarked between January 5th and 15th to guarantee your place in the session. More information will be available soon on MLA-L and in your conference packet.

Poster Session Materials Available

Handouts and training material from the Poster Session entitled “Does the Library Have Anything by ‘Show Pan’?: Training Non-Musician Student Assistants to Give Good Service in a Media/Music Library” at the MLA Conference in February are at last available electronically at California State University Hayward’s Media/Music Library webpage: http://www.library.csuhayward.edu/media.htm

MLA Seeks Publicity Officer

Position Description:
The Publicity Officer is responsible for initiating, planning, coordinating, and implementing the informational, promotional, and advertising activities of the Music Library Association. The Publicity Officer is an ex-officio member of the Development Committee, the Publications Committee, the Membership Committee, the Marketing Subcommittee, and the Organizational Liaison Committee. The Publicity Officer reports to the President and Board of Directors and prepares the budget and the annual report. As MLA is implementing its Plan 2001, the duties of the Publicity Officer may evolve in the next two years.

Responsibilities:
• Increases the visibility of MLA, including writing press releases
• Publicizes MLA activities, including announcements of awards, future meetings, and publications
• Works with Scarcecrow Press on publicity for co-publications
• Arranges and coordinates MLA Exhibits at the annual meeting as well as meetings of other organizations

Job Requirements:
• Membership in the Music Library Association with a good understanding of its organizational structure and publications
• Effective communication skills including excellent writing and editorial skills
• Experience in writing press releases desirable
• Ability to be creative in enhancing and intensifying the visibility of the Association
• Excellent organizational and management skills

Honorarium:
• $800 per annum and expenses necessary to carry out responsibilities

Term:
• Term to begin at the end of the Los Angeles meeting; annual reappointment up to four years

Application Deadline:
• 15 January 1999

Application:
• Send nominations or letters of application accompanied by a resume and the names of three references to Judy Tsou, Chair, Publicity Officer Search Committee
• Music Library
• University of California, Berkeley
• Berkeley, CA 94720-6000

• Interviews will be held via conference calls or at the annual meeting in Los Angeles. The other members of the Search Committee are Susan Dearborn and Dick Griscom.
What is the etymology of the word "jazz?" Should ILL have a role in the economic well-being of composers? Should libraries charge for printing? When can the word "stereo" be placed in a bibliographic record? These are just a few of the many topics discussed on MLA-L this summer, where 1,034 messages have been posted since April.

Some questions defy any attempt at a definitive answer but are still fascinating topics. Joe Boonin's (New York Public Library) request for information on the etymology of the word "jazz" is one such example. Barbara MacKenzie (RILM) noted that The OED refers to "jazz" as U.S. slang of unknown origin and offers quotes using the word from as early as 1909. Other respondents confirmed that there are many theories on the origin of the word and offered citations to resources. Vincent Pelote (Rutgers University) recommended a book by Lewis Porter entitled, Jazz: A Century of Change (New York: Schirmer Books, 1997), which has a chapter on the subject. Bill Crow's Jazz Anecdotes (New York: Oxford University Press, 1990) was suggested by David J. Hoek (Indiana University). Two books by Robert S. Gold were also offered as helpful sources: Jazz Talk (Indianapolis: Bobbs-Merrill, 1975) and A Jazz Lexicon (New York: Knopf, 1964).

The Musical America: International Directory of the Performing Arts is a standard reference for information on performers of "classical" music and their managers. Tom Moore (Princeton University) wondered if there is a similar resource on jazz performers. The Billboard International Talent & Touring Directory was suggested by Samuel Brylawski (Library of Congress) and Nancy Gootee (Indianapolis-Marion Co. Public Library). Gootee also recommended the Amusement Business Cavalcade of Acts and Attractions (BPI Communications). Other print sources noted by Rick McRae (University at Buffalo) were the International Who's Who in Music, 1996/97, volume 2: Popular Music and Michael Levine's Music Address Book: How to Reach Anyone Who's Anyone in Music (New York: HarperPerennial, 1994).

In another jazz-related question, Diane Steinhaus Pettit (University of North Carolina, Chapel Hill) asked if anyone could identify a performer who plays jazz on a conch shell. The answer: Steve Turre, trombonist and member of the Saturday Night Live band for years, who is known for his artistry performing on conch shells.

One of the most animated discussions of the summer was initiated by Stephen Luttmann's (University of Houston) query about interlibrary loan practices. A patron had recently requested a score via ILL which had been denied by the one library owning the item. The grounds for refusal were that the score was in print and one should support living artists by purchasing their music. Was this a common practice?

MLA-L readers, for the most part, had never heard of such a policy and were vehement in their disapproval. John Wagstaff (Oxford University), for example, reported that while a lending institution has every right to decide not to lend an item, the reason related by Luttmann "seems absolutely staggering." He wondered if this was the policy of the lending library, or of a single individual at the institution. Some librarians wondered if the library was a special collection, or perhaps a private library that does not often deal with the regular flow of ILL materials.

Ian Fairclough (University of Wyoming) posed the question of whether a librarian ever has a responsibility to the economic well-being of the community that supersedes the incoming request. If, for example, an item is locally produced, would a librarian be justified in refusing an ILL request so that the item would have to be purchased and would therefore benefit the community?

Several people drew a parallel with books that are in print, and the consequences of such a policy. "One could use this argument for not having libraries at all," warned Ralph Papakhian (Indiana University). Reg Didham (Boston Conservatory) noted that not lending an item because it undercuts the retail music industry "calls into question the entire philosophy behind inter-library loan, indeed, of lending libraries as a concept." In addition, if only out-of-print material could be lent, perhaps libraries would be required to store items until the publishers were no longer selling them. Dale C. Carr (Groningen Public Library) reported that just such a scenario almost happened in Dutch public libraries a couple of years ago. It was proposed that new releases of sound recordings not be loaned for a period of six months. Although that proposal was not enacted, Carr noted there is a "half-baked agreement" among these libraries not to loan popular songbooks via ILL, but that nobody has agreed on the definition of the term "popular songbooks." Commercial interests can be powerful in the Netherlands, and there is an antagonsim between some such interests and the public libraries.

In August, Leslie Troutman reported that the University of Illinois at Urbana-Champaign was about to move to a fee-based printing system. Users there can print four pages a month, free of charge; subsequent pages will be charged directly to their accounts. Responding to Troutman's continued on the next page
E-Mail Digest

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request for feedback, many readers noted that charging for printing has become an economic necessity. Marty Jenkins (Wright State University) commented that with the rise of online databases and full-text resources, the cost of toner and printer paper can now deplete a year's supply budget in a few months. Although patrons are now paying for a service that was free, Jenkins noted that the nature of things being printed is now more analogous to what people photocopied for a fee in the past.

Wichita State University moved to fee-based printing in January of 1998, related Michele Wolff, because they, too, could no longer afford to provide free printing. Like many libraries, they have a system that uses ID cards that may be charged with money. Wolff added that they encourage patrons to download information. The University of North Texas, according to Donna Arnold, uses a central printer where an attendant runs print jobs from the queue only when people come forward to request them. This procedure reduces waste.

Steve Smolian noted that if one uses a system in which a database of users and what they print can be created, there may be pressure to use this information to track usage and attach a fee for each use. It would be one way to deal with the issue of authors' and publishers' rights on the net. Smolian predicted that this copyright issue will be a major concern before long, and libraries need to plan for it.

A few librarians commented on the irony of the situation: the digital library is generating more printing than ever before, not less.

Several cataloging questions appeared on MLA-L this summer. Two of the discussions reflect the dynamic tension that occasionally occurs between cataloging rules and practices, and meeting user needs. The first of these discussions was started by Randye Jones' (Florida State University) question about adding the term "stereo." in the 300 field of bibliographic records. Jones had understood AACR2 rule 6.5.C7 to mean that one did not add a designation concerning the number of sound channels unless the information was actually indicated on the item. Yet records appear in bibliographic utilities with the term "stereo." inserted, although it isn't on the items being described. She wondered if there is a rule or guideline that now allows this option.

Deta Davis (Library of Congress) reported that Music Cataloging Decision 6.5.C7 gives clear instructions for the 300 field: "When the number of sound channels is not stated explicitly, do not record any term." But many catalogers, like Antony Gordon (British Library), cited the need to provide the information to the user, even if it is not on the item. Reg Didham agreed, noting that when using pre-existing cataloging (LP to CD, for example), he copies the number of channels, even if it is not on the item. Another cataloger assumes that anything recorded and issued after 1965 is in stereo unless the item indicates otherwise. Others listen to the recording to determine the number of channels.

The second discussion centered upon cutting practices. Sarah Adams (University of South Carolina), having had complaints from users who want to find Tchaikovsky in one place per schedule number, wondered if people still use two cutters for this composer "C" and "T." Linda Bamhart replied, relaying LC shelflisting practice as found in Cataloging Service Bulletin 11 (Winter 1981). This says, in part, that LC will endeavor to keep all works about the same person together; if a name heading has been used to shelflist such a work, it will continue to be used even if the name heading changes. The policy is different, however, for shelflisting works by, rather than about, people whose name headings have changed. In this instance, practice varies according to the nature of the change. If the change is such that the new name form is immediately recognizable and identifiable as representing the earlier name form, then shelflisting numbers remain the same.

Chapter Grants Awarded

MLA Chapter Grants for 1998-99 were awarded at the Spring Board meeting in Evanston, Ill. The following proposals were funded:

- The Midwest Chapter received $500.00 to support a Library School Outreach program.
- The Mountain Plains Chapter will receive $1,300.00 to support a traveling workshop entitled "Music in the General Library."
- The New England Chapter received $200.00 to support a pilot project to determine the status of music in public libraries in Connecticut.

Congratulations to all three Chapters for their excellent grant proposals! If you have any questions about the details, or want to follow proposals' progress contact the current Chapter Chairs:

**Midwest:** Lynn Gullickson, Northwestern University  
**Mountain Plains:** Robert Follet, Arizona State University  
bob.follet@asu.edu  
**New England:** Joy Pike, Middlebury College  
pile@myriad.lib.middlebury.edu

If the new form of a name is such that the name is an entirely different word, and the heading is not immediately recognizable as representing the same person as the old form, then numbers for works cataloged after 1980 are based on the new form of the name, with no attempt being made to reclassify earlier editions.

All respondents decried the situation that most libraries face concerning the shelflisting of Tchaikovsky works. Most people noted that there are simply insufficient resources available to change the cutter of all the Tchaikovsky works to "T." Joan Falconer (University of Iowa) reminded readers that LC is a closed-stacks institution, so browsing is not an issue for them. Joan Robertson (University of Otago) noted that in today's automated environment, deviations from the norm (e.g. LC shelflisting practices) slow down processes and are difficult to document and maintain.
Lasting Concerns

Compiled by Brenda Nelson-Strauss, Chair, Preservation Committee

Preservation of Access to the Audio Heritage of the World

A Consultation organized by the Technical Committee of the International Association of Sound and Audiovisual Archives (IASA) in conjunction with the Information, Informatics and Communications sector of UNESCO was held on April 23rd, 1998, at UNESCO Headquarters in Paris. In attendance were ten representatives of audio collections, representatives of five analog magnetic tape machine manufacturers, and UNESCO personnel.

The purpose of the Consultation was to examine and discuss ways in which those concerned with the preservation of and access to the world's audio heritage can work together with the remaining manufacturers of analog magnetic tape machines to achieve an orderly withdrawal of support for the quarter inch tape format. The archives wish to see an extended period of support for the format to enable them to migrate their collections of audio recordings to new formats. The manufacturers want to obtain a reasonable commercial return for their role in the task. By working together, it is hoped that an understanding that meets the requirements of both parties can be achieved.

A summary of the reasons for organizing the meeting was given by Dietrich Schuller of the Phonogrammarchiv of the Austrian Academy of Sciences. Within a few years, it is anticipated that the great majority of new audio recordings will be completed entirely within the digital domain and, consequently, the use of analog machines for recording will be rare. The requirement to play back analog tapes, will, however, be required for much longer. There is an increasing concern that the collections of audio recordings around the world will be left with substantial stocks of recordings that they cannot access or transfer to other formats because of a lack of the essential playback machines. The quarter inch magnetic tape has for many years been considered commonplace. As time passes, however, the sounds stored on the tapes are becoming more valuable to researchers, to broadcasters and to the general public. The magnetic tapes are carriers of an important part of the world's cultural heritage and information. They are providers of education and of entertainment and are part of the collective memory of the world. In this context, the manufacturers of analog tape machines have some part of the responsibility for the continued access to this portion of the world heritage.

By attending the meeting, they are playing a part in the task of preventing a sudden collapse of support for the format.

One question that has not been definitively answered is the life of a magnetic tape. With good storage the best guess was a minimum of fifty years for PVC or polyester tape. The life of tape may well be the final limiting factor for the migration of collections. In addition, tape is now made by only a few manufacturers. Though most audio collections still make preservation recordings on quarter inch analog tape as per the current recommendation of both the Audio Engineering Society and of the IASA Technical Committee, participants agreed that the long term future for audio recording and storage is clearly digital in some form. Although a number of archives were using the CD-R or DAT formats, this was seen by continued on the next page

The following items related to the preservation of audio, film, and/or video materials are available free of charge from the Library of Congress's Preservation Research and Testing Division:


Publications may be requested from (e-mail request preferred):

Gerald D. Gibson
Preservation Research and Testing Division
Library of Congress
Washington, D.C. 20540-4560
Ph: (202) 707-1055
Fx: (202) 707-6449
ggib@loc.gov
Lasting Concerns

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many institutions as a temporary solution. The main area of investigation
worldwide is into robotic digital mass
storage systems of which there are
several on the market. Such storage
systems are being used by many com-
panies needing to store large amounts
of data, including most banks and
agencies such as NASA and other sci-
cntific organizations.

Representatives of tape machine
manufacturers discussed company
policies for maintaining access to parts
for obsolete machines and also dis-
cussed their currently available
machines. Tascam/TEAC produces one
model of quarter inch tape machine,
the BR20; Studer will keep the A807 in
production for the foreseeable future;
all Nagra machines with the exception
of models I and III are still in produc-
tion, and a new version of Nagra T is
being developed; and Otari has two
machines in production, the MP15 and
MX55.

As a result of the Consultation,
IASA agreed to supply information
about the membership of the associa-
tion to the manufacturers. IASA will
also endeavor to obtain detailed infor-
mation from its members about the
likely requirements for new analog
tape machines and for spare parts. The
manufacturers agreed to inform IASA
about models of machines currently in
production and their likely production
life, provide advance warning when a
model is about to cease production,
and advise IASA of the period for
which spare parts will be available for
obsolete machines. IASA will dis-
tribute this information through its jour-
nal and other publications.

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 115 is November 24, 1998. Those received after that date will be considered for issue 116. Please follow the citation style employed below.

Sarah Dorsey
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Books
Ruthann Boles McTyre (Baylor University).
Library Resources for Singers, Coaches, and Accompa-
nist(s): An Annotated Bibliography, 1970-1997. Westport,
Conn.: Greenwood Press, 1998. (Music Reference Collection,
vol. 71) [176 p. ISBN 0-313-30266-9. $65.00]

Articles and Chapters
Monica J. Burdex (California State University North-
ridge).

Harry Eskew (Southwestern Baptist Theological Semi-

nary).

“From Civil War Song to Children’s Hymn: ‘Jesus Loves
the Little Children.’” In We’ll Shout and Sing Hosanna:
Essays on Church Music in Honor of William J. Reynolds.

Fort Worth, Tex.: School of Church Music, Southwestern
Baptist Theological Seminary, 1998.

David Lasocki (Indiana University).
“The Recorder in Print: 1996.” American Recorder 39,

“Die Blockflöte als Symbol der Liebe.” ERTA Österreich
Neus 4, No. 2 (1 July 1998): 1-5.

“Handel’s Original Recorder Music: A Bibliography.”

“The London Publisher John Walsh (1665 or 1666-1736)
and the Recorder.” In Sine musica nulla vita: Festschrift
Hermann Moeck zum 75. Geburtstag am 16. September
[ISBN 3-87549-064-9]

“Ein Überblick über die Blockflötenforschung 1995,

Judith L. Marley (The University of Arizona).
“Bibliographic and User Instruction Within Music
Libraries: An Overview of Teaching Methodologies.” Music

Jerry McBride (Middlebury College).
Chapter 14, “Selective Bibliography.” Chapter 15,
“Selective Discography.” In The Arnold Schoenberg Com-
ppanion. Ed. By Walter B. Bailey, p. 271-322. Westport,

Scores
Paul Cauthen (University of Cincinnati).
Ballet Music from the Mannheim Court, Part III. Ed. By
Researches in the Music of the Classic Era. Vol. 52) Con-
tents: Céphale et Procris, L'Enlèvement de Proserpine by Carl
Joseph Toeschi.

M.L.A. Newsletter • No. 114
The Jewish Music Roundtable session at the Boston Meeting convened on the afternoon of Thursday, February 12, with a session devoted to Jewish Music in Boston.

Irene Heskes, well-known author of numerous publications on Jewish music and Jewish music bibliography, was the first speaker. She surveyed music by and about Jews in the Boston area as it developed through the mid-19th and early 20th centuries. To summarize briefly, most immigrants who came to Boston in the 19th century were of German Ashkenazi liturgical tradition. They initially came to Boston for economic survival. 19th century Boston theatricals portrayed Jews either as exotics or as people ripe for conversion efforts; an example of the former is the popular pre-Civil War song sheet portraying The Sorrowing Jew (music: George J. Webb), published in Boston in 1849 by R.W. Thayer Co. At the turn of the century, Boston was one of the big touring cities for Yiddish theater companies: it was the stop-off point for trains that went to Montreal and, later, Calgary. Jewish-American theatrical performers became increasingly popular and crossed over into the general culture in the early 20th century. The late 19th century also saw a number of Jewish social bands in Boston, performing both Jewish and popular non-Jewish music. For example, an 1892 newspaper ad for J. Levin’s military band and orchestra offers “music for all occasions”.

Publishers of Jewish music in Boston from 1895-1950 include: Max Bedin and Morris M. Cohen Co.; CC Burchard (liturgical selections); Sumy; Boston Music Co.; Oliver Ditson; H.W. Gray; A.P. Schmidt; White Smith; BF Wood; and Shapiro’s Book Store (Yiddish sheet music). Some notable Jewish music figures include: Louis Samuel Kroneberg, singer, music teacher, philanthropist, opera producer, and concert impresario who managed the American appearances of Luisa Tetrazzini and Petro Mascagni; Morris Guest, a theatrical producer; Sophie Tucker, who spent her childhood in Boston and who made her first appearance as an actress/singer at the Harvard Athenium; and Henry Lewis Gideon, composer, conductor, and synagogue musician who published Jewish music books including a Jewish hymnal for religious schools and congregations (1909) and a translation of “Jewish songs from the cradle to the chupa” (1923).

The second speaker was Rabbi Jeffrey Summit, Director of the Hillel Foundation and Professor of Ethnomusicology at Tufts University. Drawing from research for his book, The Lord’s song in a strange land: music and identity in contemporary Jewish workship (forthcoming, Oxford University Press), Rabbi Summit examined “musical strategies employed by American Jews as they negotiate questions of dual culturalism and religious pluralism, create or diffuse boundaries between themselves and other segments of the Jewish community, and define their own relationship to the non-Jewish American superculture.” He argued generally that, in place of traditional ritual practice and synagogue or organizational affiliation, “music and the choice of musical settings [now] function as one of the most basic forms of affiliation and identity.” American Jews today directly participate in service building and select from a wide variety of musical linguistic repertoires; they have many choices in worship styles and attend and support synagogues with different styles of liturgical performance, unlike Europe and Israel where there is more centralized control. For his examples, Rabbi Summit described situations occurring in three Boston worship communities.

The first example came from Chavura Brai Or (Children of Light), an eclectic congregation affiliated with national Brai Or movement, which stresses that worship should be meaningful, accessible and transformative. This congregation made use of what sounded like westernized Hindu chant as a meditation before lighting the Shabbat candles. The text was a Hebrew and English mix chanted with guitar accompaniment. The congregation was thus enabled to attain a heightened worship experience, utilizing Eastern chant, while yet retaining the content and meaning of Jewish worship.

The second example came from the Hillel Foundation of Harvard University. In this case, the community was successfully able to avoid conflict “by mutually agreeing not to sing a tune for Friday evening Kiddush.” The members of the group included Reform, Conservative, and Orthodox Jews who regularly shared Shabbat dinner together.

Disagreement arose over whether or not a woman was to be allowed to chant the traditional Kiddush prayer at the beginning of the meal. Through negotiation, the group decided that a woman could lead the prayer for the meal but could not chant it. Further compromise determined that there would be no solo chanting at all.

The third example was from a traditional egalitarian Chavurah (or fellowship) in Newton Center. The leader at one service used the Christmas carol tune “Adeste fideles” for the “Kiddusha” prayer. Responses to the use of the melody included chuckles, walk-outs, and some join-ins. The leader was accosted after the service and roundly chastised by those who didn’t want to sing Christmas carols in “shul,” were embarrassed for guests at the

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Roundtable Reports

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service, or who felt that it was an insult to the church. The leader was upset that these members couldn’t “take a joke,” arguing that it was appropriate to use great music, regardless of its source, since the borrowing of music is traditional in Jewish worship. In the same group, children were permitted to sing the prayer “adon olam” to the music of “Rock around the clock.” However, it would appear that the carol tune was too loaded. It pushed the limits of community self-definition.

Rabbi Summit concluded, “in these examples, we see how these Jews strategically use choice of melody in worship to define and redefine their relationship to the continuity of Jewish tradition and the realities of American life. … Through song, members affirm who they are and who they are not as Jews.”

The final speaker of the session was Virginia Danielson, Keeper of the Isham Memorial Library and the Curator of the Archive of World Music at Harvard. She spoke of the rich Judaica collections at Harvard. Charles Berlin is the Judaica bibliographer at Harvard and, as such, coordinates all collecting in this area, receiving assistance in the area of music from Dr. Danielson and from Rona Freeman, also of the Archive of World Music. Harvard’s intent is to purchase Judaica comprehensively and worldwide. The materials are administered in various libraries: sound recordings in the Loeb Music Library, videos in the Language Laboratory, and books in the Widener Library. Policies vary depending on library. Printed materials may be available by ILL; video and sound recordings are not.

The greatest strength of the Judaica division in music is Israeli music and musical production. This is because it is fairly easy to establish good contacts for collecting in Israel. The holdings in Israeli popular music are particularly good. Harvard has established beneficial cooperative projects with the Jewish National Library, including a current microfilming project, and hopes to develop joint projects with the Library’s sound archive.

It is much more difficult to keep up with small agencies throughout the world, though Harvard does make the effort. Non-print collections of materials from outside Israel include over 2,600 long playing records, more than 3,000 compact discs (800 spoken words), almost 5,000 video recordings of all types (including music, documentaries, features, shorts), and 4,400 cassettes (including 900 from the Archive of National Radio authority kol-israel, and 1500 from the religious sector of Israeli society (sermons, speeches, programs for children)).

Harvard staff will work with researchers to help them reach their goals. For assistance, contact Virginia Danielson or Charles Berlin. Also, since Harvard’s goal is to collect comprehensively, please alert them if you know of items being published or produced by smaller or regional publishers or institutions.

Judy Fertig announced a “Jewish Music web Center” which she has developed for the Brandeis University Library and which can be found at: http://www.library.brandeis.edu/fertig/jmwc/jmwhomepage.html.

International Machaut Society Announcement:
The Sarah Jane Williams Award
Established May, 1998

The International Machaut Society announces the creation of The Sarah Jane Williams Award to honor the Society’s founder and first president. This award, carrying a prize of $250, will be given annually to promote the study, criticism, performance, research, and exchange of ideas related to all aspects of the works of Guillaume de Machaut.

Fields of inquiry include (but are not limited to) literary history and criticism, musicology, the performing arts, art history, and codicology. Projects centered on the study and performance of the works of other poets and composers or on other performance or manuscript traditions will also be considered, insofar as they contribute significantly to the study of the background, context, or influence of the works of Machaut.

Applications in triplicate, including a one-page description of the proposed project, a curriculum vitae, and the name and contact information of one recommender, should be sent no later than February 1, 1999, to Jean Harden, Secretary-Treasurer, International Machaut Society, Libraries, P.O. Box 305190, University of North Texas, Denton, TX 76203-5190.

The winner will be announced at the annual Business Meeting of the Society, held at the International Congress of Medieval Studies at Kalamazoo in May, and in the Society’s Newsletter, Ymaginier.

Happy Birthday, Hildegarde

In the fall of this year, Saint Michael’s College, Trinity College, and the University of Vermont will host “The Greenest Branch: A Conference on the 900th Anniversary of the Birth of Hildegarde of Bingen.” The conference, to be held November 5–8 in Burlington, VT, will feature many of the world’s leading medievalists and early music performers, including Barbara Newman, Joan M. Ferrante, and the vocal ensemble Anonymous 4, who will present their program, “11,000 Virgins: Music For the Feast of Saint Ursula.” For more information, please visit the web site at www.trinityvt.edu/hildegar/ or call Shyla Foster, Conference Director, at (802) 425-5229.
New England

Charlotte A. Kolczynski,
Boston Public Library

The New England Music Library Association held its spring meeting at Dartmouth College on May 8 and 9, 1998. The assembled group heard welcoming messages from Margaret A. Otto, the Librarian of the College, and Jon H. Appleton, Chair of the Music Department.

The first session of the afternoon was titled "A Library of the 21st Century: the Baker-Berry Library Project at Dartmouth." John G. Crane, the Director of Administrative Services, Dartmouth Library, told a saga of developing the plans to create a new humanities/social science library with the full implementation of the new technologies. He described the creation of certain "concept" documents and statements which were eventually to be realized in the finished library facility. This process of self-examination is standard for large institutions planning major changes to campus structures.

After a short coffee break, we reconvened for a session on space planning with a panel of NELMA members moderated by Paula Matthews, MLA Vice President/President-Elect. Ms. Matthews (Bates College), no stranger to library construction, provided three pithy recommendations: (1) never be afraid of the architect, (2) befriend the construction crews, and (3) have lots of those "punch out" collapsible boxes to utilize in moving books. Kendall Crilly (Yale University) emphasized the necessity always to have a Plan, as if a donor were to arrive "tomorrow." The new Yale Music Library will be the location of the spring 1999 meeting of NELMA. Margaret Ericson (Tufts University) described the growth of the holdings of the music library, its search for larger quarters and the various compromises one must make in dealing with a very small space—the utilization of compact shelving, seeking assistance from consultants, the importance of faculty and administrative support, and the importance of not being compromised by short-term solutions. Gary Haggerty (Berklee College) developed his new music library facilities as a phase of a larger project to renovate one of the college's larger buildings. Peter Munsie (Massachusetts Institute of Technology) told of his efforts to plan and manage the renovation of his library. He emphasized the need to have very good internal and external public relations.

A recital by soprano Carol Mageau (also an Acquisitions Librarian at Dartmouth) accompanied by guitarist William Ghezzi (a Bibliographic Services Librarian at Dartmouth) completed the afternoon with songs by Dowland, Rodrigo, Fauré, Argento and Villa-Lobos.

The Saturday morning sessions were devoted to ethnomusicology. Jennifer Post (Curator of the Flanders ballad collection at Middlebury College) discussed folk song repertory and song composition process as evidenced by a small town in northern New Hampshire, providing recorded examples. Songs can be adopted from neighboring areas or be generated to commemorate community events, unique neighborhood characters, or to make social commentary.

In the second presentation, Ann Morrison Spinney (Franklin & Marshall College) discussed the acquisition of Native American materials with emphasis on a local group, the Passamaquoddy Tribe. She described its musical repertory, which consists of material from ancient times, songs from outside the tribe (i.e. Catholic hymns, and chants), and material borrowed from other native groups. A bibliography of recommended materials was distributed and discussed. This bibliography, made up of standard works along with her recommended recordings and videos, should be very useful in assembling a representative collection of materials for the study of the musics of Native Americans.

In the afternoon the Dartmouth Native American Pow Wow was held at the College. NELMA members were invited to attend.

Giving for a Cause

Jim Farrington,
for the Development Committee

Have you been stumped about what to give someone in honor of a special occasion: retirement, new job, an award, even a birthday? What do you get for the person who has plenty of material goods?

The MLA Development Committee would like you to consider donating to one of MLA's endowments in name of the honoree. MLA is fortunate now to have four named endowments (in addition to the General Endowment, which provides MLA with the financial security to undertake the long-term projects that are required if it is to fulfill its purposes into the next century).

- The Vincent H. Duckles Endowment supports the annual Vincent H. Duckles Award for the best book-length bibliography or music reference work.
- The Dena Epstein Endowment, established by a generous gift from Mr. and Mrs. Mort Epstein, provides grants for archival and library research in American music.
- The Kevin Freeman Endowment supports attendance at a national meeting for a MLA member who has been a music librarian for no more than three years, a graduate library school student aspiring to become a music librarian, or a recent graduate (within one year) seeking a professional position.
- The Walter Gerboth Endowment offers annual grants in support of research in progress to a music librarian in the first five years of his or her career.

The designee will receive a personal letter of congratulations from the MLA president, acknowledging both the gift and their accomplishment. For your convenience, you can find on the MLA website a printable form (www.musiclibraryassoc.org/gl_form.html), as well as more information. Please make sure you include the honorees' name on the form.

Please consider honoring your colleagues and friends with a gift that helps further their goals and ideals.
LA in Washington was a rather warm affair, weather-wise. The theme of the conference was “Global Reach...Local Touch.” This concept was integrated well into many programs which featured speakers from around the world, and the global theme was also evident in the well-attended diversity and the literacy fairs with a multicultural emphasis and a ‘Think Global’ poster session. ALA’s International Relations Committee sponsored a special lounge for international visitors where librarians donned “I speak...” badge ribbons and conversed with visitors in their native languages. Christine Deschaînes of France, the current IFLA president, was a featured speaker on Barbara Ford’s President’s Program, along with Aida S. Laaman of Lebanon, Jesus Lau of Mexico, and Esther Sibanyoni of South Africa.

Ann K. Symons, a librarian at the Juneau-Douglas High School in Alaska, was inaugurated as the new President during this 117th ALA Annual Conference. Sarah Long, who directs the North Suburban Library System in Wheeling-Illinois, becomes the President-Elect. Total conference registration equaled 24,884 (including librarians and exhibitors from 82 countries outside of the U.S.), an increase from the 23,352 who attended the 1997 Annual meeting in San Francisco.

MLA was well represented in the exhibit areas by table # 336 (many thanks to Leslie Bennett and all the volunteers who kept it staffed and active) as well as the Affiliates Table. Some of our publications were also exhibited at the Scarecrow Press Booth, the first time since we signed on with our new distribution agreement. We also were able to advertise the new MLA website at http://www.musiclibraryassoc.org, which is now linked to the Affiliates’ Section of ALA’s own site at http://www.ala.org

Some meetings of particular interest:
- Dance Librarians Committee of ACRL held a program at the Library of Congress in the Music Division entitled “Dance on Film and Video.” The Dance Librarians’ Discussion was held on Sunday afternoon.
- The Theatre Library Association’s program focused on the special legal issues involved in creating a performing arts-related website. Speakers included Madeleine Nichols, Curator of the Dance Collection at NYPL; Rosemary Cullen, Curator of the Harris Collection at Brown University; and Gail Harris of the Library of Congress. The panel was moderated by Paul Newman, a TLA Board member and San Francisco attorney.
- The ALA Affiliate Members met on Sunday with William Gordon, the new Executive Director of ALA.
- ACRL Copyright Committee’s presentation on “Fair Use - A Value in the Digital Age” was attended by Diane Parr Walker.
- MLA’s Video Round Table held a tour of the Newsmuseum, hosted an “Evening with John Waters,” and presented a program entitled “2001: An Audiovisual Odyssey.”
- LITA’s Technology in the Arts Committee, chaired by MLA’s own Brad Eden, organized a presentation regarding “Museum Digital Images in the Classroom: The MESL Experience.”
- The open Hearing on Draft Guidelines for Media Resources in Academic Libraries was well-attended, and will be issuing a report shortly.
- The architectural highlight was the Conference reception at the Library of Congress in the newly renovated Great Hall of the Jefferson Building - stunning space, good food and wall-to-wall librarians!

ALA Midwinter will meet in Philadelphia from January 29 - February 3, 1999. Jane Gottlieb of the Juilliard School will assume her duties at that point. Good luck, Jane! and enjoy your contact with the teeming masses of Librarians yearning to be fed.

Kristy Blair, Cleveland, TN
David Peter Coppen, Urbana, IL
Chad A. Crumm, III, Philadelphia, PA
Cathy Ann Elias, Chicago, IL
Milagros Escalera-Venancio, San Juan, Puerto Rico
Linda Fairtile, Astoria, NY
Yale Fineman, Pittsburgh, PA
Kristine Fletcher, Eau Claire, WI
Rick Fox, Rochester, NY
Pok Sze Cecilia Hui, La Prairie, PQ, Canada
Eric Hung, Stanford, CA
Evelyn F. Kaehler, Evanston, IL
Christine S. Kubiak, Bloomington, IL
Gregory S. MacAyeal, Port Washington, WI
Kevin McLaughlin, Seattle, WA
Amanda Necessary, Abingdon, VA
Cleo Pappas, La Grange Park, IL
Elisa M. Paul, Chapel Hill, NC
Robert Puff, Seattle, WA
Perry Roland, Charlottesville, VA
Tina Schneider, Columbus, OH
Anna Seaberg, Seattle, WA
Robert Sherrane, Astoria, NY
Beverly Stafford, Portland, OR
Elizabeth Sweeney, Chestnut Hill, MA
David Waring, Greenwich, CT

Date Change

For those who will be planning to attend the Music OCLC Users Group meeting in Los Angeles in 1999, be assured that the dates for MOUG will change along with MLA. Originally dates would have been March 2-3, and the new dates will be March 16-17, 1999.

Cberly Taranto
MOUG Continuing Ed. Coordinator
### Calendar

<table>
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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>15-17 October 1998</td>
<td>Southeast and Texas Chapter Meeting; Houston, Texas</td>
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<tr>
<td>16-17 October 1998</td>
<td>Chesapeake and Pennsylvania Chapter Meeting; Washington, D.C.</td>
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<tr>
<td>21-25 October 1998</td>
<td>Society for Ethnomusicology; Bloomington, IN</td>
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<tr>
<td>22-24 October 1998</td>
<td>Midwest Chapter, MLA; Western Michigan University, Kalamazoo</td>
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<tr>
<td>22-25 October 1998</td>
<td>College Music Society; San Juan, Puerto Rico</td>
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<tr>
<td>29 October – 1 November 1998</td>
<td>American Musicological Society; Boston, MA</td>
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<tr>
<td>November 1, 1998</td>
<td>Annual Reports copy due</td>
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<tr>
<td>5-8 November 1998</td>
<td>The Greenest Branch: A Conference on the 900th Anniversary of the Birth of Hildegard of Bingen; Burlington, VT</td>
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<tr>
<td>November 11, 1998</td>
<td>Copy due for issue no. 115 to <em>MLA Newsletter</em> Editor</td>
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<tr>
<td>15-20 November 1998</td>
<td>International Association of Sound and Audiovisual Archives</td>
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<td>Paris, France</td>
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### Transitions

- **Ken Calkins** has been appointed Music Public Services Librarian at Northwestern University.
- **Ian Fairclough** has taken the position of Cataloger/Technical Services Manager for the Yakima Valley Regional Library in Yakima, Washington.
- **Lynn Gullickson** has been appointed Music Technical Services Librarian at Northwestern University.
- **Carol Graney** is Director of the Library, The University of the Arts.
- **Tracey Rudnick** is Music Librarian, University of Connecticut.
- **Kristina Shanton** has been appointed Music and Theatre Arts Librarian, California State University, Long Beach.
- **Laura Snyder** is now Coordinator of the Music Library, University of Houston.
- **Barbara Sutherland** retired May 29, 1998, from the Yonkers Public Library.
- **Kathryn Tegelaar** is Non-print Catalog Librarian, Boston College.
- **William Schwann**, founder of the noted Schwann Record Catalogue, passed away June 7, 1998, in Burlington, MA.