LA and MLA: A Multicultural Experience in the City of Angels

Renée McBride, UCLA and Kathy Glennan, USC, Local Arrangements Committee Co-Chairs

The MLA Southern California Chapter (MLA/SCC) is hard at work planning a memorable MLA '99 for you. The 68th Annual MLA Meeting will take place in the elegant Regal Biltmore Hotel in downtown Los Angeles, from March 17-20, 1999.

Designed in the style of the Spanish Italian Renaissance, the Biltmore opened in 1923 and was designated an Historical Cultural Landmark in 1969. The Biltmore hosted the first Academy Awards in 1927, and numerous motion pictures have been filmed at the hotel.

The Biltmore is located between Pershing Square and the Los Angeles Public Library, and rates include unlimited use of the Regal Biltmore Health Club, which offers Keiser exercise equipment, Roman steam baths and an indoor pool. Fitness Magazine named the Biltmore one of the "Top 10 Hotels for Fit Business Travelers."

Downtown Los Angeles is the primary business district of greater Los Angeles and home to Chinatown, Little Tokyo, Olvera Street Plaza, Union Station, the historic funicular railroad called Angel's Flight, Grand Central Market, the Museum of Contemporary Art, the Los Angeles Public Library, continued on page three

The Biltmore Hotel, in the heart of the City of Angels.

68th MLA Annual Meeting Program Taking Shape

Philip Vandermeer, University of Maryland, Program Chair

At the Business Meeting in Boston last year, I announced that since we were meeting in Los Angeles (land of sunshine, beaches, and shopping on Rodeo Drive), there would actually be no MLA Program. Well, I lied. In spite of all there may be to do in the City of Angels, the MLA Program Committee has been working hard to put together a program which we hope will be both interesting and informative. So, between trips to the Getty Museum, Disneyland, and Knotts Berry Farm, please join your friends and colleagues for the 68th Annual Meeting of the Music Library Association, March 17-20.

Actually, our program will begin on Tuesday, March 16, with a pre-conference workshop entitled "Music Librarianship and the Internet," sponsored by the Education Committee and led by Robert Acker (De Paul University) and Laurie Sampsel (University of Colorado at Boulder). The Local Arrangements Committee has planned two tours each on Tuesday and Wednesday, and MOUG begins its meetings on Tuesday, as well, so there are a number of good reasons to arrive in Los Angeles early. If you are new to MLA, please consider arriving continued on page four
President's Report

Diane Purk Walker, University of Virginia, MLA President

During its fall meeting in Kansas City, MLA's Board of Directors authorized two new initiatives to meet specific objectives of the Association's Plan 2001.

The first is the MLA Basic Manual Series, which will address all aspects of the organization, administration, and use of a music library. Our thanks to Jean Morrow, who chaired the ad hoc committee that conceptualized the series, and to committee members Linda Barnhart, David Farneth, David Hunter, Peter Munstedt, and Sherry Vellucci for crafting a thoughtful and comprehensive plan. The ad hoc committee envisions a series that "will fill the lacuna that exists in the literature describing the basic work of the music library professional... This series will serve a wide range of readers, being especially helpful to newcomers to the profession (including students). It will provide a broad overview and in-depth treatment of the major components of the profession and will form the core of any music librarian's working library. The series will not only educate the novice but will assist in the continuing education of the experienced librarian. It will benefit both public librarians and academic librarians in the humanities who have music in their collections. It will also make available a basic text for workshops offered by the organization and its chapters." Basic Manuals will focus on specific topics like the technical processing and binding of printed music; the storage, cataloging, and use of music manuscripts; and facility planning. The committee has identified nearly 20 potential topics, and we hope to begin work on the first four or five manuals immediately. Linda Barnhart, Deborah Campagna, David Hunter, Jean Morrow (coordinator), and Peter Munstedt now form the Basic Manual Series editorial board. They seek authors for each manual, as well as suggestions for additional topics. They would love to hear from everyone interested in writing a Basic Manual in music librarianship. Please share your expertise!

The Basic Manuals will help to achieve Objective III.B. of Plan 2001, which exhorts us to "use publications in all formats more explicitly as educational vehicles." The Board's second authorization addresses Objective IV.A. to "conduct an intensive review of current administrative functions and services [and to] reorganize as needed to maximize effectiveness." Examination of MLA's administrative activities has led to the development of a request for proposal (RFP) for administrative services. The Board has decided to solicit responses to the RFP in order to explore options and costs for consolidating the Association's administrative functions. We are grateful to Jim Cassaro (chair), Bonna Boettcher, Mary Wallace Davidson, David Farneth, Jane Gottlieb, and Dick Griscom for agreeing to serve as the Administrative Services Proposal Review Committee. The full text of the RFP is available on MLA's website at www.musiclibraryassoc.org. The review committee would like to hear from any MLA members who happen to be in a position to offer comprehensive administrative services or who know of individuals or agencies that might be interested in offering a proposal.

The fall Board meeting also saw the transition of Treasurer duties from Jim Cassaro to Laura Gayle Green. We offer our most sincere appreciation to both the outgoing and the incoming treasurer. The job is a demanding one, continued on page four.

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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:

Linda Hartig
Technical Services Librarian
Carroll College
100 N. East Avenue
Watertown, WI 53186
lhartig@carroll1.cc.edu

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MLA in LA: A Multicultural Experience

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and the Los Angeles Music Center—
among many other fascinating places!
You may have received a rather tarnished image of downtown LA, thanks
to certain media, so we recommend
that you take a look at another
medium to find out how varied and
dynamic life can be in downtown Los
Angeles. Check out the website for Los
Angeles Downtown News at: http://

We are planning several tours that
will take you to various parts of
Los Angeles. Near the downtown area,
you can visit the Hancock Memorial
Museum on the University of Southern
California (USC) campus (Tuesday,
March 16, 1999), or join Bill Coscarelli
and Don Brown for the Organ Crawl by
subway (Wednesday, March 17, 1999).

The Hancock Memorial Museum is
a slice of history from turn-of-the-century Los Angeles. Four elaborately
decorated rooms were cut away from the
(to-be-demolished) Hancock home
and moved to USC, where a new
building was built around them. One
of the rooms is the white-and-gold
Louis XV music salon, which has a
Steinway grand piano and a Wurlitzer
organ. Allan Hancock and his friends
used the music salon as a conservatory
and concert hall even after it was
moved to USC.

Your first stop on the Organ Crawl
will be at First Congregational Church,
home to the world’s largest church
organ, which currently includes an
orchestral 1930s E.M. Skinner and a
North German modeled 1969
Schlicker. This venue may also offer a
free chamber music concert as part of the
I.A. Bach Festival. You will also
visit St. James Episcopal Church’s
Murray Harris organ (early 20th-cen-
tury; rebuilt, reinstalled and voiced
by M. Rosales) and Immanuel Presby-
terian Church’s three organs: the san-
cuary’s E.M. Skinner (reworked and
restored by M. Rosales), the large
chapel’s Moller (1950s), and the
small chapel’s Hradetsky tracker (1980s).

Tours to other parts of Los Angeles
include the Huntington Library, Art
Collections and Botanical Gardens
(Tuesday, March 16, 1999), Paramount
Studios (Wednesday, March 17, 1999),
and the Getty Center (Wednesday,
March 17, 1999). The Huntington tour
will offer a behind-the-scenes tour of
the Library, beginning with an
historical overview led by the
Library’s director, David
Zeidberg. Afterwards, the
group will have the
opportunity to explore the
Huntington’s library, art
galleries and numerous
botanical gardens: the
Australian Garden, Camellia Garden, Desert
Garden, Herb Garden, Japanese Gar-
den, Jungle Garden, Lily Ponds, Palm
Garden, Rose Garden, Shakespeare
Garden and Subtropical Garden. This
tour is limited to 20 people. The tour to
Paramount Studios will be musically
oriented and is a must for film music
aficionados. The tour of the stunning,
new Getty Center will allow you to
view the museum, stroll, shop and eat
at your own pace. The first 45 people
to register for the tour will also partici-
pate in a special visit to the 20th-cent-
tury music archive of the Getty
Research Institute’s Department of Spe-
cial Collections. In addition, visiting
the Getty will afford you a truly memo-
rable view from its hilltop site in the
Santa Monica Mountains, a view taking
in the Pacific Ocean, the San Gabriel
Mountains, and the city of Los Angeles.

Please consult your conference
pre-registration packet for details con-
cerning tour times and costs, instruc-
tions for tour pre-registration, and
information about websites for our
tour destinations. For more tour in-
formation, contact Renee McBride
(rmcbride@library.ucla.edu).

You will have the opportunity to
visit the Los Angeles Public Library’s
(LAPL) Central Library, located one
block from our conference hotel, for the
Local Arrangements Committee’s
Reception on Friday evening from 6:30
pm to 7:30 pm. After two arson fires in
1986 damaged the historic library
building and destroyed 400,000 books,
a ten-year rehabilitation and expansion
program succeeded in bringing the
Central Library back, better than ever
before. The reception will take place
in the Lodrick M. Cook Rotunda,
located in the restored 1926 Goodhue
Building, and will include entertain-
ment by the soft jazz
trio, Razzmatazz, in
which our own Steve Fry
plays. In addition, see a
display of historical photo-
graphs dealing with
musical life in Los Ange-
les from the 1880s-1920s,
curated by Romaine
Ahlstrom, Manager of LAPL’s Art
and Music Department, and Steve Fry;
and visit the Art and Music Department.

Banquet night will include not only
the delicious food for which the Bilt-
more is known, in the beautiful setting
of the hotel’s Biltmore Bowl, but will
also offer exciting pre- and post-ban-
quet entertainment. Prior to the ban-
quet, the UCLA Near East Ensemble,
conducted by Jihad Racy, will perform
at our cocktail hour. After dinner, sev-
eral of our swinging cows will join
forces as the MLA Big Band, and will
be followed by the driving musica
latina and Afro-Cuban rhythms of the
Poncho Sanchez Latin Jazz Band.
Poncho Sanchez, who grew up and still
resides in Los Angeles, has recorded
many albums, three of which have
been nominated for Grammy Awards.

To enhance your California experi-
ence at MLA ’99, we have arranged for
two high quality California wines to be
available to MLAers attending the Los
Angeles meeting. For more informa-
tion, and to place wine orders in
advance, please see the related article
elsewhere in this Newsletter.

MLA/SCC looks forward to wel-
coming you to Los Angeles for MLA
’99. We want you to have a good time
in Southern California, as well as enjoy
the stimulating programs of the 68th
Annual Meeting. Please visit the MLA
’99 website at: http://www.usc.edu/
isd/friends/orgs/mlasc/MLA99. You
may also contact MLA ’99 Local
Arrangements Committee co-chairs
Kathy Glennan (glennan@usc.edu) and
Renee McBride (rmcbride@library.
uc a l e d u).
MLA in LA: Program Taking Shape

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early enough to attend the New Members Roundtable on Wednesday afternoon, followed by the First-Time Attendees Reception that evening. The Opening Reception will follow at 8:00 p.m., and you will have ample opportunity to discover just how friendly and welcoming all the old-time members can be.

Leading off the plenary sessions on Thursday, March 18, will be “Screen Gems: Film and Television Music” sponsored by the Local Arrangements Committee and the Film Music Roundtable. We expect this to be a wonderfully lively session on film music and its preservation, with speakers including the internationally known film composer and conductor Elmer Bernstein; film and TV music composer and author Fred Karlin; and Linda Harris Mehr, librarian in the Center for Motion Picture Study at the Academy of Motion Picture Arts and Sciences. (Academy Awards figure into the picture here too: Bernstein and Karlin have won them and Mehr awards them!) On Thursday afternoon, the Education Committee’s Poster Session returns for its third year. There will be many interesting exhibits and presentations scheduled during this two-hour session, so please make plans to stop by and take a look. On Thursday evening, there will be a new feature in the program: an opportunity for you to meet with your local chapters.

Have you ever wondered how MLA works? Have you ever asked yourself: “How can I be more involved in this wonderful organization?” Not to worry. Many of your questions will be answered on Friday, March 19, during the “Ask MLA Session” entitled “The Music Library Association: A Guide for the Perplexed,” sponsored by the Education Committee. This session, which will take place during the morning plenary slot (there will be nothing scheduled against it), will be a great opportunity for all members, both new and old, to learn about our organization, to ask questions, and to float ideas. Friday evening, the Local Arrangements Committee has invited the entire MLA membership to a reception at the beautiful Los Angeles Public Library, right across the street from the Biltmore Hotel.

On Saturday, March 20, the second plenary session will be concerned with a very timely topic. Entitled “The Sky’s the Limit: Redefining Collecting Boundaries for Music Libraries; or, When Is a Music Library not a Music Library?” we will hear about the impact of broadened canons and heightened user expectations on collection policies and procedures in music libraries. The scheduled speakers represent varying views of this topic. Steve Fry (UCLA) will discuss the issue from the point of view of an academic music librarian; Romaine Ahlstrom (Los Angeles Public Library) from the point of view of a public librarian; Gordon Rowley (University of North Carolina, Chapel Hill) from the point of view of a head of collection development; and Mitchell Morris (a musicologist from UCLA) from the point of view of a library user.

This year, we have a plethora of committee and roundtable programs. If diversity of subject matter is a sign of a healthy organization, MLA is in wonderful shape. There will be sessions on public services, technical services, collection development, and library management, including presentations on topics such as the new electronic Oxford Dictionary, metadata, managing student assistants, doing bibliographic instruction, new music library facilities, and the LC subject headings. There will be presentations on women in music and world music, an interviewing workshop, a reference refreshers, an organ crawl, system user groups, a lecture-recital, and many other opportunities for enlightenment, entertainment, fellowship, and just plain fun. For more details you can check out our web program at the following URL: http://www.lib.umd.edu/UMCP/MUSIC/program99.prelim-program.html.

We look forward to seeing you in Los Angeles!

President’s Report

continued from page two

and Jim has set a high standard. We are confident Laura Gayle will match it, and we wish her well as she begins her term.

This is my final Newsletter report as MLA President. Paula Matthews will inherit the gavel at the end of the annual business meeting in Los Angeles, and assistance with the President’s Report will transfer from feline to canine responsibility. My lap cats, Alex and Eve, who unflaggingly take advantage of lapses in my keyboarding to reach up and paw the space bar, hope that Paula’s Bella will enjoy her role as presidential assistant. And I look forward to a smooth transition and to working with Paula during one more year on the Board.

Serving MLA as President for the past two years has been among the most rewarding experiences of my career. MLA members are involved, committed professionals, and it has been a true pleasure to get to know and work with so many of you. Thank you all for your support, your participation, and your commitment to MLA.

John Bewley, Archivist/Assistant Music Librarian, SUNY at Buffalo.
Tim Cherubini is the Coordinator for Humanities Collections at Emory University’s Center for Library and Information Resources.
Margaret Ericson, Art & Music Librarian, Colby College.
Nancy Lorimer, Head of Music Technical Services, Stanford University.
Alexander B. McLane, Music Librarian and Director of the World Music Archives, Wesleyan University.
Eric Petersen, Assistant Music Librarian, University of Miami.
Christopher Popa, Librarian II, Music Information Center, Chicago Public Library.
Ask MLA in LA

H. Stephen Wright,
MLA Education Committee

Are you confused by the rapid proliferation of committees, subcommittees, task forces, and working groups in MLA? Have you wondered how MLA decides where to meet, and why the meetings are always in the middle of the winter? Do you have an idea for something you think MLA should do — a program session, a publication, a new roundtable, or some other dramatic new initiative — but don’t know who to talk to about it? Is there something about MLA that’s been bothering you for years — something you’re dying to get off your chest? Do you wander about in a daze at MLA meetings, uncertain of where to turn?

If any of these statements describe you, then you should attend the “The Music Library Association: A Guide for the Perplexed,” the latest installment in the “Ask MLA” series sponsored by the MLA Education Committee. Members of the MLA Board of Directors, as well as some surprise guests, will be on hand to answer your questions and hear your comments and suggestions. Paula Matthews, our new President-Elect, will moderate the session.

Join us on Friday, March 19, at 9 a.m., for what promises to be a lively and enlightening discussion. We’re hoping that this “Ask MLA” session will take some of the mystery out of our organization, and make participation in MLA a more fulfilling experience for everyone.

Sip a Sauvignon with MLA!
MLA Offers Commemorative Wine

Stephen Fry, UCLA, for the Local Arrangements Committee

To enhance your California experience at the 1999 Los Angeles conference, the Local Arrangements Committee and the Southern California Chapter have arranged for two high quality California wines to be available to MLAers attending the Los Angeles meeting. These wines were selected by oenologically-savvy members of the LAC.

For this first excursion into MLA commemorative wines, we have chosen a wonderfully light and fruity 1998 Sauvignon Blanc and a delicious, robust 1998 Zinfandel, both from the Las Piedras Winery in Temecula, California. Steven Hagata, owner of this small, personally-run winery, has agreed to bottle 15 cases of each of these marvelous white and red wines for MLA. Each bottle will have a commemorative MLA 1999 conference label in addition to the Las Piedras label. The wine is currently aging in French oak barrels under climate-controlled conditions.

These wines will be available as premiums for donation at the Los Angeles conference for $15 per bottle or $85 per half case (6 bottles) or $160 per case (12 bottles), a portion of which is tax deductible. You will be able to obtain individual bottles throughout the conference as well as one-and two-bottle cartons suitable for travelers. All proceeds will go toward the Local Arrangements Committee’s conference expenses through the Southern California Chapter.

However, you may order half cases and full cases via the attached form. Ordering the wine in advance enables us to have it shipped to you directly from the Las Piedras Winery following the conference. Federal and state regulations control the states into which the wine can be shipped. The shipping cartons cost $4 per case, or $2 per half case. Individual bottles cannot be shipped. Here is a table of states into which the wine can be shipped and the prices for shipping:

- **California**: $22 per case ($18 shipping + $4 carton); $11 per 1/2 case ($9 shipping + $2 carton)
- **Colorado, Idaho, New Mexico, Oregon, Washington**: $25 per case ($21 shipping + $4 carton); $13 per 1/2 case ($11 shipping + $2 carton)
- **Nebraska**: $28 per case ($24 shipping + $4 carton); $14 per 1/2 case ($12 shipping + $2 carton)
- **Illinois, Iowa, Minnesota, Missouri, Wisconsin**: $32 per case ($28 shipping + $4 carton); $21 per 1/2 case ($19 shipping + $2 carton)
- **West Virginia**: $35 per case ($31 shipping + $4 carton); $18 per 1/2 case ($16 shipping + $2 carton)
- Special arrangements must be made with the winery for shipment outside the U.S.

Watch for the MLA 1999 Registration Packet — you’ll find an order form there. Or, send in your order today, by printing out our convenient order form on the web at: http://www.usc.edu/isd/links/orgs/mlasc/MLA99/99wine.html You will receive a receipt for the tax-deductible portion of your donation. For more information, contact Steve Fry at smfry@library.ucla.edu.

Need a Roommate?

Do you need a roommate for the Los Angeles meeting? Use the roommate clearinghouse to locate others who are also looking. Please provide the following information:

- **Who you are and how you can be reached** — any or all of the following, as you prefer: home phone number, work phone number, email address, US mail address.
- **Specific roommate info** — dates for which you need a roommate and any other info which is important to you such as are you a smoker or a non-smoker? Are you willing to consider a triple? Can you share with someone who snores, wears perfume, etc.?

In return, you’ll receive a list of others who are also seeking roommates from which you can make your own arrangements. No one chooses a roommate for you!

Contact Jane Nowakowski at:
19 Major Lane
Plainsboro, NJ 08536
work (609) 921-3658 ext. 296
(Mon, Wed-Thu, Fri aft)
home (609) 716-8172
(until 9:30 PM EST)
nowakows@rider.edu

MLA Newsletter • No. 115
The immediacy of MLA-L was brought home vividly this fall. Many librarians, especially those who had attended the 1998 Annual Meeting of MLA in Boston, were dismayed to read on MLA-L in August that a water main had broken and flooded the basement of the Boston Public Library, Reg Didham (Boston Conservatory), and later Diane Ota (Boston Public Library), described the event and the resulting water damage. An estimated 50,000 volumes, chiefly in the government documents and science departments were damaged or destroyed. Approximately 30,000-40,000 records were immersed in water in the sound archives.

But, if bad news can be quickly communicated to concerned readers, so can good news, as when Laurie Phillips Gibson reported in September that the latest hurricane had inflicted no damage on the library at Loyola University in New Orleans.

A different form of immediacy was evident when Amy Edmonds (Southwest Texas State University) requested help with a case of alleged plagiarism. Within hours, the suspicious passage was identified by an MLA-L reader as coming from a website.

Librarians discussed a variety of other topics on MLA-L as well. The circulation of compact discs, new copyright legislation, acquisition resources, collection management, and cataloging questions are only a few of the many areas touched upon this fall (August-November).

In October, Lois Kuyper-Rushing (Louisiana State University) posted a question concerning the circulation of compact discs. If you do not circulate CDs, what are your reasons for this policy? Fifty-eight people responded, fifty-five of whom do not currently circulate the discs. Lois summarized the reasons given, and the number of people stating them: 1) CD collection is small; circulation would leave nothing on the shelf (23); 2) CD collection is meant to meet the curricular needs of the faculty, and so must remain available to them (17); 3) CDs and their cases may be damaged (17); 4) Replacement budget is small or nonexistent (9); 5) CDs are easily lost, cases returned empty, etc. (12); 6) CD collection is considered part of the reference or reserve collection (11); 7) CDs go out of print quickly, and so replacement may not be possible.

Rebecca Littman (University of Wisconsin, Milwaukee) disagreed with all these responses. In her experience, the number of lost or damaged CDs is quite low, and generally can be readily replaced. Having a small CD collection might be a valid reason for non-circulating, she acknowledged, but the collection of CDs at UW-M is available for circulation to 25,000 students, and plenty of CDs remain available. She added that faculty should purchase copies of discs they use regularly in class. Carolyn Johnson (Connecticut College), among others, noted that her library also has success lending CDs. A few librarians replied that they also circulate other materials, such as LPs.

Laura Dankner reported that at Loyola University, compact discs circulate. Laura explained that while she believes many libraries should circulate CDs, she can respect the reasons why some choose non-circulation as a policy. Physical schemes of libraries differ and may affect the decision to circulate or not. Philosophical schemes matter, too. Some libraries also must cater to the wishes of faculty. Finally, she noted that the proximity of a public library that circulates CDs may also be a factor in the decision.

Copyright legislation, including trademarks, poses a danger to modern society. Even free speech may be in jeopardy.

Discussions about copyright have become a regular, important part of the dialogue of MLA-L. This was especially true this fall, as two legislative bills were passed and signed into law: the “Sonny Bono Copyright Term Extension Act” (S. 505) and the “Digital Millennium Copyright Act” (H.R. 2281). Most of the discussion centered on the former bill, which extends protection an additional 20 years for all existing copyright holders. John Brower forwarded a message from Eric Eldred (Eldritch Press) decrying passage of the bill. Eldred suggested the significance of the bill is that it “transfers a huge amount of rights and monies from the public to special interests.” It is, he believes, part of a larger movement aimed squarely at the book and the Internet. Electronic books and the web may turn into licensed commodities, similar to “pay-for-view.” The free global library, as some envision it, would cease to exist.

Gordon Rumson noted that as a “creator,” he sees no benefit to the new legislation, but that for corporations who possess material he sees a distinct benefit. Most individual artists would not reap any benefits. He noted that Samuel Johnson had pointed out long ago that publishers would be happy if everything remained perpetually under copyright and that they would move toward this goal. Copyright legislation, including trademarks, poses a danger to modern society, warned Rumson. Even free speech may be in jeopardy.

The effect on some music publishers may be severe. Ned Quist (Peabody Conservatory) reminded readers that many publishers have already lost material due to the GATT treaty. With the copyright extension, many publishers like Dover, Masters Music, and Kalmus will be unable to add to their catalogs for years. Many librarians will not see another work of continued on the next page

E-Mail Digest

Stephen Mantz, Davidson College
E-Mail Digest

continued from the previous page

20th-century music move into the public domain during their careers.

Several librarians speculated on the lobbying forces behind the legislation. Some noted that without this legislation, Mickey Mouse would have entered the public domain in 2003.

Liberians are frequently called upon to replace parts that have been damaged or lost. Judy Marley (University of Arizona) asked for the names of vendors who sell individual orchestral parts. In a summary, she listed the three companies widely recommended by respondents: Luck’s Music Library, Edwin F. Kalmus Co., and Educational Music Service. Carol Tattan (Brown University) noted that librarians need similar sources for the replacement of chamber parts.

In a similar vein, Michael Rogan (Longy School of Music) asked the MLA-L readership for information about obtaining the parts to George Gershwin’s Rhapsody in Blue. He needed the parts for the original version, played by Paul Whiteman and his orchestra, not the later symphonic version orchestrated by Ferde Grofé. Many readers were probably surprised to learn that the earlier version was also orchestrated by Grofé. Jim Farringdon (Eastman School of Music) related that the first performance (1924) was in Aeolian Hall in New York. George Gershwin, who was reminded by Ira to compose the piece only weeks before the concert, had never orchestrated before. He prepared a score for two pianos, which Grofé orchestrated. The Gershwin manuscripts are now at the Library of Congress. Warner Brothers should be contacted for the score and parts. An article on Gershwin and his orchestration is in the Fall 1998 Schwann Opus, related Dennis Clark (Sanford University).

One of the more challenging tasks in a library is weeding the collection. Stan Siebert (Seattle Public Library) asked whether the first and fifth editions of Grove’s Dictionary of Music and Musicians still had sufficient reference value to be retained in a public library such as Seattle Public (SPL). Rebecca Littman responded positively, noting that entries in earlier editions often disappear in later ones, and that the students and professional musicians among their clientele would make use of the older volumes. Other replies echoed these sentiments. Stephen Wright, though, commented that a self-selection bias appears whenever weeding-related questions appear on MLA-L. Most regular contributors to MLA-L are in academic libraries where there is an anti-weeding orthodoxy. Thus, questions like Stan’s inevitably receive an overwhelming reply to “keep it.” But the question of retaining materials is meaningless outside the context of a particular library. John Brower, music librarian at SPL, expressed that they “balance on a sword” in this area—they support research but do not want to be a storehouse for everything. Stan Siebert concluded that SPL would indeed be keeping all editions of this reference work.

Several cataloguing questions were posed this fall. Sarah Adams (University of South Carolina) asked for guidance on whether to use serial numbers or opus numbers in call numbers. Shelflisting Music, by Richard Smiraglia (MLA Technical Reports, no. 9) was cited by Lew Bowling (University of Kentucky) as a resource. The Library of Congress Subject Cataloging Manual: Shelflisting was quoted by Charles Herrold (Carnegie Library, Pittsburgh). These sources recommend using opus or thematic index numbers over serial numbers when shelflisting. Caveats were presented by several catalogers. Reg Didham relayed that when LC has not established a pattern, and the uniform titles include both opus numbers and sequence numbers, he uses sequence numbers because he thinks it is easier for users. Rebecca Littman disagreed, noting that sequence numbers are sometimes arbitrary creations of publishers. Mark Simon (Cornell University) added that sometimes opus numbers give you the simplest sequence, as when only some of a composer’s works in a classification have sequence numbers but all have opus numbers.

Why does the Library of Congress use the subdivision “vocal scores with continuo” for solo cantatas written for solo voice and continuo? Selima Mohammed (McGill University) posed this question to catalogers. She did not want to use this subdivision for the Scarlatti cantatas she was cataloging, for it implies a reduction in the accompaniment which did not seem to be present in the works. Reg Didham suggested that perhaps the cantatas are, in fact, reductions, and the Library of Congress has information to this effect. Charles Herrold, however, explained that his understanding of “vocal scores with continuo” as used with cantatas is that it does not automatically imply that the accompaniment is reduced. He cited a statement from the November 1981 Music Cataloging Bulletin (p. 5) which indicates that for certain headings where an accompaniment of orchestra or other ensemble is implied, the subdivision “vocal scores with...” is applied, even if the work is originally accompanied by piano, continuo, etc. Charles admitted that the situation is confusing, and that there is evidence that LC catalogers are not consistent in applying the subdivision in this way.

In another question about a subject heading, Brian Newhouse asked why “aleatory music” was used by LC in several recent records where one might expect the heading “chance music.” Neither the latest edition of the LCSH or recent issues of the Music Cataloging Bulletin list “aleatory” music as a heading; it appears only as a cross-reference. One respondent noted that the authority record in OCLC lists “aleatory music” as the preferred heading, and that “chance” music and “chance compositions” are now alternative forms no longer used. Ralph Papakhian (Indiana University) reported that the change appeared in the LC Subject Headings Weekly Lists, 35.
When music librarians and archivists think of pressing preservation problems, the two most immediate threats that come to mind are the embrittlement of acidic paper and the deterioration of older sound recordings, particularly on magnetic tape. However, there is another looming preservation problem in archival music collections: diazotype (diaz) music scores, commonly known by the trade name "Ozalids."

In her 1998 talk at the Midwest Archives Conference meeting in Chicago, during the session on "Sheet Music in Archives," Suzanne Flandreau of the Center for Black Music Research at Columbia College, Chicago, talked about the problems the Center had faced with the large numbers of diazo scores of contemporary music in their collection. The problems she described are something many librarians and archivists have seen with acidic paper: yellowing or browning edges and brittle paper. However, the problem with diazos is not acidic paper, but the alkaline by-products of the diazo process.

Before diazotypes were replaced by photocopying and computer production of scores, they occupied the middle ground between works published in quantity by offset lithography and manuscript works that are unique and unpublished. The literature on music printing and publishing gives almost no mention of diazos. Don Krummel's Grove's article on music publishing mentions that "various blueprint processes were also widely used, especially from 1920 to 1960, to copy and circulate contemporary music." Ted Ross's The Art of Music Engraving and Processing doesn't mention the diazo process at all.

According to the Getty Information Institute's Guide to the Description of Architectural Drawings, a diazo print is "a positive image print made on diazo salt-sensitized paper by contact printing and exposing with ammonia, through a translucent positive copy original. Through changes in chemical ingredi-

ents, this method can be adapted to produce blue line, red line, green line, black line, etc., prints. It has almost entirely replaced the blueprint. Diazo process scores are much like blueprints (cyanotypes), only instead of a blue background with white lines, diazo processes have a "white" background with blue lines. As a result they are also known as whiteprints or bluelines. In her historical overview of blueprint processes, Belinda Fireman states that in architecture, blueprints were necessary in situations where several copies of a drawing were needed and the original was too valuable to use daily.

There is another looming preservation problem in archival music collections: diazotype music scores (Ozalids).

However, drawings are too expensive to hand copy or to reproduce by offset printing, so cheap blueprints were made instead. The same economies held for music scores—the originals are hand drawn, engraving and printing and hand copying costs are high—and resulted in the adoption of the diazo process for reproducing scores or parts for performance. Diazos became the working copies used by musicians in performance like blueprints were used by engineers at a building site.

Blueprints and diazo are not the only photo-reproductive processes. The recent study of photo-reproductive processes used in architectural drawings by Judith Reed and her colleagues indicates that there are almost 15 photo-reproductive processes besides diazotypes. Because it can be quite difficult to distinguish between these, the authors are publishing a manual to aid conservators with the identification of the different processes. This identification may be crucial, for the authors state that many of the processes are found in the same collections and storing them together can actually be harmful. Though they specifically state that blueprints and diazos should not be stored together, the authors don't discuss the potential for contamination from different types or brands of diazo processes. At present, there isn't enough research to indicate whether each type of photo-reproductive music paper used a different process or whether the differences are enough to matter.

With music, the diazo process works as follows: the composer or copyist writes the score on a vellum transparency, also known as a "tissue," which is pre-lined with music staves. The transparency is then laid over an unexposed piece of diazo paper. The paper is exposed to light though the vellum and developed, leaving the music in blue or black. Here is where the preservation problem begins: Reed's study states that since the developing is an ammonia process, diazo scores are highly alkaline and continue to offgas phenolic byproducts. These byproducts are harmful to other documents as well as to themselves. While the problem of acidic paper has taught us that alkaline paper is a good thing, alkalinity is just as much of a time bomb as highly acidic paper.

The authors suggest that segregating diazos is important to avoid contaminating other items. And perhaps most important, unbuffered, acid-neutral folders should be used for housing diazo-process scores. Many archival folders are buffered and have a PH of 8.5-9 to counteract the acid created as paper deteriorates. Since the byproducts of a diazo score are alkaline, not acidic, buffered enclosures would compound the problem.

I recently processed a collection consisting of a composer's papers that were about half manuscript and half diazo on many different brands of paper. I chose to segregate all of the diazos from the rest of the collection so continued on the next page
Lasting Concerns

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at the very least the deterioration of the diazos would not affect the other parts of the collection. I also used acid neutral folders for the collection. Beyond this, I took no extraordinary preservation measures.

However, another possibility that needs exploration is preservation photocopying. Since it is not clear just how long these scores will last, should we be making plans to photocopy or microfilm them? There may be some questions on the merits of saving diazo scores, particularly if there is also a manuscript or a surviving vellum. Like architectural blueprints, many diazos were working copies and have been annotated. It would be very difficult to preserve these annotations by preservation photocopying or microfilming. Music publishers have also sold diazotypes as "published" scores. Should these be photocopied too?

There are many questions that still need to be answered before a definitive preservation plan for diazo scores can be established. Paper conservators working with architectural and engineering drawings are leading the way, and music librarians and archivists should keep abreast of their research. We should also consult with preservation staff at our institutions, as they may be unaware that music libraries even have diazo process materials.

Bibliography:


David Seubert is the Curator of Performing Arts Collections at the Davidson Library Special Collections, University of California at Santa Barbara. Comments may be sent via email: seubert@library.ucsb.edu.

Cataloging Manual Revision Underway

A revision of the cataloging manual, Archival Moving Image Materials, is in progress. The purpose of this manual is to provide instructions for the descriptive cataloging of archival film and video within the framework of the second edition of the Anglo-American Cataloguing Rules. The manual was originally compiled in 1984 by Wendy White-Hensen of the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS). The current revision, coordinated by the Library's Cataloging Policy and Support Office (CPSO), has been undertaken by a committee of M/B/RS staff with contributions from a committee of the Association of Moving Image Archivists (AMIA).

The draft revision will be available for review and comment from December 1, 1998, to March 1, 1999, on the Library's CPSO home page at: http://lcweb.loc.gov/catdir/cps0
Chapter Reports

Midwest

Patty Falk
Bowling Green State University

The Midwest Chapter of the Music Library Association held its 1998 meeting at Western Michigan University in Kalamazoo, Michigan, October 22-24. The meeting began with various chapter committees holding sessions from 1-5 on Thursday the 22nd. After the dinner break, members were invited to view the newly remodeled Kalamazoo Public Library. A reception and tour of the Ladies Library Association followed the library tour.

Friday’s program began with welcoming messages by Program Chair H. Stephen Wright, Local Arrangements Chair Greg Fitzgerald, and Dean of the Library at Western Michigan University, Lance Query. The first session, “Dilbert comes to the music library,” was moderated by Bonita Boettcher of Bowling Green State University. The panel consisted of Lew Bowling (University of Kentucky), Marty Jenkins (Wright State University), and Richard Le Sueur (Ann Arbor Public Library). Richard gave his view of management at Ann Arbor’s public library, while Marty described the management style at Wright State University and the changes that have occurred since the new director began. Lew Bowling told of the changes at the University of Kentucky library, going from a hierarchical style of management to a team management style, and the challenges it entailed.

After a brief break, Beth Christiansen introduced David Isaacson, assistant head of central reference services at WMU, to talk about general reference services at WMU, to talk about general reference services that can be useful for music information. A bibliography was given to MLA members and a humorous presentation by Isaacson followed.

After the luncheon and business meeting were completed, the program continued with a presentation by Dr. Zaide Pixley on Leta Snow and the development of the Kalamazoo Symphony. The presentation by Pixley included a slide show of the various community members and performers associated with the orchestra and its beginnings.

The last session on Friday was a tour of WMU’s Special Collections, which also featured a reception and exhibition of various rare and special materials. The rest of the day was open for dinner at any of the various restaurants nearby, and some members were also able to attend a concert by the Kalamazoo Symphony.

The two sessions planned for Saturday morning were “Alf Clausen’s music for the Simpsons,” presented by H. Stephen Wright, and “Dos and Taboos of speaking in public,” given by Dr. Melissa Gibson, assistant professor of communications at WMU. The first session by Wright included video excerpts from the television program, the Simpsons. Wright explained the two types of music used in the show: background music and referential music (i.e., music referring to something outside the narrative program).

Dr. Gibson asked us to list our fears of public speaking and the types of presentations that we normally give. She then provided us with a list of ways we can be better speakers. The session and chapter meeting ended at noon.

Mountain-Plains

Irene Halliday
Brigham Young University

Celebrating its 20th anniversary as part of the Music Library Association, the Mountain-Plains Chapter returned May 28-30, 1998, to its roots in Boulder, Colorado, site of the first chapter meeting in 1978. Thursday evening, early arrivals were shuttled to Suzanne Gertig’s lovely new home in Arvada, close enough to a lake to feel the evening breeze off the water. Mountain-Planners enjoyed a light dinner followed by enough choices of exotic desserts to tempt even the strongest to over-indulge. The Gertig decks and delightful music room were popular spots for renewing old friendships and making new ones.

Following Friday morning registration at the conference hotel, The Broker Inn, chapter members were warmly welcomed to Boulder by University of Colorado’s Dean of Libraries, James Williams, II, who commented on the role of librarians and the nature of scholarly work and publication. Friday’s paper presentations covered, as always, a wide variety of topics. Suzanne Gertig (Univ. of Denver) opened with, “What They Don’t Remember: Long and Short-Term Memory in Music Bibliography.” After briefly describing her music bibliography course, Suzanne shared a post-test of 10 questions which she devised, comparing results over a two-year period. The test is used to assist in ongoing evaluation of course content, presentation, and student retention.

In her paper, “Architectural Follies of Building a New Music Library,” Cheryl Taranto (UNLV) spoke about the pros and cons, and sometimes extreme difficulties in working with administrators and architects to design music library space for functionality and efficiency. She warned the group to watch architects and electricians closely for unwanted changes and to act on any problems immediately. Ian Fairclough (Univ. of Wyoming) reviewed the history of MLA’s Video Roundtable and distributed a chronology of programs it had sponsored as part of his paper, “Confessions of a Round Table Coordinator, or, how I got to organize MLA’s Video Roundtable without really knowing what I was doing.” Ian offered personal suggestions on how Round Tables can best contribute to MLA conferences.

The morning paper session closed with Jenny Williams’ (Arizona State University) “The Sound of Indian America: Native American Music, Canyon Records, and ASU.” Jenny detailed Canyon Records’ history from its 1951 beginning to its present status as one of the largest companies recording and distributing music of this continued on the next page
Chapter Reports

continued from the previous page type. Her presentation included several recorded examples of prominent Canyon recording artists and groups, as well as a useful discography.

Following a generous lunch break, Chapter members were ready for the afternoon paper session, which began with "Music at the Colorado Chautauqua: One Hundred Years of Sustained Tradition," an interesting look at one of the longest running Chautauquas in America. Local Arrangements Chair Laurie Sampsel and committee member Marcy D’Avis presented slides and discussion on the entertainers, performance highlights and history of the event’s buildings. Bob Follet took the group from Colorado to Europe, presenting a detective story in "Boccherini—the Missing Years: A Case for the Musical Detective." Scholars disagree as to Luigi Boccherini's location and activities during a 9-year disappearance; that he continued to compose is certain, according to available dated works. Bob explored various location options based on stylistic musical traits, correspondence, etc., finally giving evidence to support the theory that the composer was in Spain, but out of the mainstream.

The final paper of the afternoon, Shelly Wolff’s (Wichita State University) "In the Jungle (of Discography) the Lion Sleeps Tonight," was a fascinating look at the African tune which came to be known as "Wimoweh" in the United States. Shelly traced its origin and evolution through various performers, seasoning her remarks with several recorded examples. "Wimoweh" became the chapter theme song for the rest of the conference.

Red stone buildings on the University of Colorado campus provided a pleasing contrast to the greens of the surrounding landscape on an afternoon "fieldtrip." MPMLAers were treated to tours of the newly-renovated Macky Auditorium, with its striking stained glass windows, the Imig Music Building, and the Music Library.

After just enough free time to rest and freshen up, chapter members reassembled at the Broker for a gala buffet banquet. As they consumed ever more helpings of the warm giant chocolate chip cookie, which proved the most popular of the desserts, a new Chapter musical commission proposal surfaced. Diane Follet was nominated to do a 20th anniversary composition, to include the Chapter Motto, a Norwegian phrase known only to Annette Voth. Diane formally accepted the commission at the next day’s business lunch.

Saturday morning found members back on CU campus in the historic Norlin Library British Studies room for a wonderful continental breakfast followed by the final paper session. Judy Maréy (University of Arizona) gave a well-researched and enlightening paper, "The Fair Use Clause of Copyright Law: Providing a Balance Between Proprietary Control and Free Use." She outlined various landmark court cases involving fair use issues and shared a list of web sites for further study. Barbara Lukes (University of New Mexico) addressed "Preservation Issues for LPs in the Library." She shared UNMs LP gift and preservation practices, as well as a video illustrating the proper cleaning techniques used in UNMs Fine Arts Library. Barbara also circulated a questionnaire surveying the members about how their libraries deal with LPs, since newer technologies prevail. In the final paper of the conference, "The Nebraska State Song Contest," Carolyn Dow (Lincoln City Libraries) showed how politics even creep into the selection of a state song. She presented a history of the contest, the submissions, and selection of a winner, including slides of the wonderful sheet music cover art on the published finalist selections.

A long, narrow room, dubbed, "The Porch," in historic Hotel Boulderado was the venue for the annual MPMLA lunch and business meeting. A delightful meal, complete with its festively decorated cake, complemented Mountain-Plainers' final celebration of the Chapter's 1st meeting, also in Boulder. Chair Gary Mayhood informed the group of two grant applications currently being considered by MLA [ed. note: one of which was later approved] and conducted discussion on various aspects of annual conference planning and other business items. MPMLA Webmaster Vic Cardell gave a progress report on the much-anticipated Chapter website; Cheryl Taranto followed with a very welcome invitation for a "desert getaway in May," which MPMLAers enthusiastically approved as next year's conference site.

With appropriate flourish, election results were announced; Suzanne Gertig is the new Vice-chair, Chair-elect, with Laurie Eagleson, Member-at-large and Irene Halliday, Secretary/Treasurer. His responsibilities as Chair completed, Gary Mayhood figuratively passed the gavel to new Chair Bob Follet, who led the group in appreciative applause for Gary's service.

Following lunch, those who were remaining in Boulder enjoyed post-conference tours to the Chautauqua, or the Leanin' Tree Museum of Western Art and Celestial Seasonings Tea Factory. Dinner at the Red Lion in Boulder Canyon capped off a full, but exciting, Saturday. Friendly farewells were exchanged as MPMLAers prepared to depart Boulder, even as they anticipated trading the Rockies for the Mojave Desert. Next year in Las Vegas!
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 116/117 is April 1, 1999. Those received after that date will be considered for issue 118. Please follow the citation style employed below.

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

Books
Graham Hardie (University of Sydney).
The Music of Raymond Hanson: A Catalogue Raisonné.

David P. Farneth (Kurt Weill Foundation for Music).
Lenya the Legend: A Pictorial Autobiography.

Thomas Quigley (Vancouver Public Library).

Articles and Chapters
Jane Gottlieb (The Juillard School).

Graham Hardie (University of Sydney).

Richard Jackson (NYPL, retired).


Alfred E. Lommon (Historic New Orleans Collection).

[Alfred E. Lommon guest editor of Special Feature: Bill Russell: An American Ensemble]


Tom Moore (Princeton University).


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

Scholarly Editions
David Gilbert (Wellesley College).

New Technical Reports Editor Sought

The Executive Board of the Music Library Association is seeking a new editor for the MLA Technical Reports Series. The editor oversees the preparation of new volumes for the series from the proposal stage through the final publication process, reports to the MLA Board, and serves on the Publications Committee. The Board will also be asking the new editor to reexamine the possible future role of publications in this series, in light of MLA's Plan 2001. To apply for this position, please send a letter of application and current resume with names of three references to the Search Committee Chair: Laura M. Snyder, Music Library, University of Houston, 4800 Calhoun, Houston TX 77204-2091.

Nominations for this position are also welcomed. For more information and a complete position description, contact Ms. Snyder by e-mail: lsnyder@uh.edu, or by phone: (713) 743-3306. The application deadline is February 1, 1999.
Plan 2001

Open Meeting in L.A.: How Can MLA Enhance Its Visibility?

David Farneth for the Ad Hoc Task Force on Plan 2001 Implementation

The overall tone of Plan 2001 is set by the first initiative: “Increase and enhance visibility outside the Music Library Association.” Its premiere ranking implies highest priority, but it is probably the most difficult of the four Plan 2001 initiatives to achieve. No single committee or working group can be charged simply to conjure up increased visibility for the Association. If an outreach program is to be effective, it must be reinforced by each member, each working group, and every committee working in tandem with the Association’s administrative support structure. Outreach is a state of mind, a capacity to identify opportunities and to act instinctively.

The Plan 2001 Implementation Task Force invites the membership to attend an open meeting in Los Angeles on Saturday, March 20th, from 12:30 to 2:00 PM to help conceptualize a strategy for the implementation of this most important initiative. We especially hope that Chapter Chairs and representatives from the committees that rely on outreach will attend, such as Membership, Education, Development, the Organizational Liaison Committee, etc. Questions to be investigated include:

1. What services offered or products produced by MLA should be promoted to the external community?
2. What are the best approaches for reaching out to individual librarians, administrators, and key decision-makers in members' home institutions?
3. What are the most effective ways to have a positive influence on systems design and product development?
4. How can we most effectively communicate the needs of music libraries and library patrons to publishers of music, sound recordings, books, and other relevant formats?
5. How should we strengthen communication with government agencies on issues important to music libraries?
6. In what ways can we take a stronger, proactive stance on issues related to our profession, such as intellectual property, standards, and support for arts and the humanities?
7. How should mechanisms such as brochures, electronic announcements and publications, and presentations by members be used to further public relations? How can MLA coordinate the use of these mechanisms?
8. What types of administrative support should MLA provide to help committees and individual members enhance visibility for their work and accomplishments?
9. Should MLA be offering any services to the external environment that would increase and enhance visibility for the association?

Your help is needed. Whether you are a pragmatist or a dreamer, we want to hear your sage advice and fanciful ideas. More than anything we need simple, solid plans — big or small — that work. Help MLA to have more influence in the external environment. Help MLA to promote the services music libraries provide. Help MLA to be recognized by the larger library community. Help MLA to showcase its members' collective and individual achievements. Help MLA to help you.

MLA Ends Paper Distribution of Documents

At its September meeting, the MLA Board decided that forthcoming issues of the Administrative Structure, Calendar, and Minutes be mailed only to Board Members and the MLA Archives.

These documents are available via the MLA Website (www.musiclibraryassoc.org), and the online versions are often more current than the paper copies distributed by mail. The MLA President or a Board liaison typically follows up directly with chairs, coordinators, editors, officers, and other representatives soon after Board meetings, as needed, while reminders of important dates are sent out separately.


The seventh edition of the Directory of Library School Offerings in Music Librarianship is now available in print and will soon appear on MLA’s web site. Sponsored by the Education Committee and edited by Tim Cherubini, this edition contains updated information on program and course offerings at the 56 MLA-accredited library schools in the United States and Canada current as of September 1998. In addition to contact information and brief program descriptions, the Directory includes for the first time library school web addresses and notes on distance learning opportunities. Please note that institutional orders must be pre-paid.

Print copies of the Directory are available for $5.00 (US) from:

Bonna J. Boettcher
Jerome Library, 3rd Floor
Bowling Green State University
Bowling Green, OH 43403-0179.
(419) 372-9929; Fax: (419) 372-7996
bboett@bgsnet.bgsu.edu

M L A  N e w s l e t t e r • N o . 1 1 5
Musical Settings: A Tribute to Otto E. Albrecht

On May 7, 1999, the University of Pennsylvania Music Library will hold a day-long tribute in honor of the centennial of the birth of Otto Albrecht (1899-1984). The first curator of Penn's Music Library (for whom it was named in 1970), Albrecht was also a passionate music bibliographer. He is likely best known for his *Census of Autograph Music Manuscripts of European Composers in American Libraries* (1953) and for the leading role he played in the American RISM committee (he co-edited vols. 8 & 9 of Series A1). His broad research interests also encompassed music publishing, Johannes Brahms, Philadelphia's music history and, notably, musical settings of the poet J.W. von Goethe, of which he amassed a catalog of over 5,000 compositions. An honorary member of the Music Library Association, the American Musicological Society, and the Sonneck Society, Albrecht was a dedicated supporter of these organizations throughout his long career.

The day's events will begin with a symposium, with papers presented by scholars whose research reflects Albrecht's own interests. Speakers include David Brodbeck, Donald Krummel, Rigbie Turner, Nicholas Temperley, and Susan Youens. This will be followed by the opening of an exhibit of some of the numerous rare music materials Albrecht acquired for the Penn Library and a performance of several of these works for string quartet. For additional information contact:

Marjorie Hassen
Otto E. Albrecht Music Library
University of Pennsylvania
3420 Walnut Street
Philadelphia, PA 19104-6206
(215) 898-3450/fax: (215) 898-0559
hassen@pobox.upenn.edu

Gordon Theil Named LAUC-LA Librarian of the Year

The following is an excerpt of remarks made in the presentation of this award by Steve Fry of UCLA.

_—Ed._

“It is with great pleasure that Library Association of the University of California, Los Angeles Chapter, presents to Gordon Theil the 1998 Librarian of the Year Award. With this award we recognize Gordon’s ongoing contributions and leadership within the UCLA Library and community in the area of automation, as well as his qualities of intellectual creativity, leadership, and moral courage.

“First, his involvement in the creation of the UCLA Library Website, his role as its Webmaster, and his role in the creation of the Music Library’s Mac Lab demonstrate his commitment to making information as widely available as possible, his technical skills, and his common sense approach to making difficult decisions. Second, his leadership is characterized by a combination of “humanistic-oriented philosophy” and practical, hands-on experience. Finally, he has articulated a stand on controversial issues and has acted on the convictions he expressed.

“Serving as Chair of Webcomm since its inception, Gordon has been instrumental in the creation and continuing development of the Library’s Website, the “public face” of the UCLA Library to the campus and the world beyond. His technical curiosity and willingness to accept extra duties exemplify his deep sense of commitment to public service. His enthusiasm for technology and its role in the Library made him a natural for appointment as Library Webmaster.

“He has demonstrated his leadership in a number of venues. One colleague stated that ‘As an administrator he exemplifies the best aspects of humanistic-oriented philosophy with practical hands-on experience.’ Whatever working group or committee he is on, Gordon contributes good ideas and is willing to take on whatever is required to accomplish the task for the betterment of the whole group. It has been noted that he is an influential member of any committee he serves on.

“Most importantly, Gordon cares about the Music Library, and the library system, striving to improve its quality, development, and function.

“Finally, in terms of moral courage, Gordon chose not to accept an administrative stipend for his duties as Head of the Music Library. As a fair-minded individual, he acted on his own principles and beliefs in refusing the additional money. This action, while consistent with LAUC-LA’s position on administrative stipends, symbolizes a strength of character that is typical of Gordon’s integrity and selflessness.

“For these qualities of intellectual creativity, leadership, and moral courage and his unflagging commitment to service, Gordon Theil has been recognized as the 1998 LAUC-LA Librarian of the Year.”
"Music for a Nation" Website Comes Online

On September 17, 1998, "Music For a Nation — American Sheet Music, 1870-1885" came online at the American Memory Web site of the Library of Congress: memory.loc.gov/ammem/smhtml/smhome.html. This initial release will consist of approximately 22,000 items of sheet music from the 1870's and includes music for piano and popular songs, as well as choral and instrumental music.

The first of the Library’s digitized collections to consist entirely of sheet music, "Music For a Nation" provides a close look at musical Americana in the post-Civil War period. The vast array of copyright deposits constitutes the nucleus of the Music Division’s holdings and represents a comprehensive view of the range of music being published in this country.

"Music For a Nation" features page images for each item of sheet music. The complete list of works can be searched via title, composer, or subject, with audio performances of selected collection items to be added at a future date. There is also an historical background essay on 1870s music by Wayne Shirley, a specialist in the Music Division.

The 1870s represented a time of musical transition. Stephen Foster had died in 1864, and the music of Tin Pan Alley would not emerge until the 1890s. Popular subjects for 1870s songs included presidential elections, the centennial of American independence, celebrities, technological advances, temperance, as well as the timeless subjects of home, mother, love and death. John Philip Sousa started publishing songs during this decade, as did James Bland, the first prominent African American songwriter, known for his "Carry Me Back to Old Virginia." There was also music published for solo piano, mostly marches and dances, as well as for other instruments.

While the majority of the music published in 1870s America was by American composers, much European music was also published here as well. Most of this music is operatic in origin, but much of it was transcribed into dance music (for example, the "Carmen Quadrille").

The next installment of "Music For a Nation" will feature the remainder of this collection (the years 1880-85) and is slated for release in the fall of 1999. In the long term, further installments will be added from the copyright deposits of the years 1820-1870.

American Memory is a project of the National Digital Library Program, which, in collaboration with other major repositories, is making available on-line materials relating to American history by the year 2000, the bicentennial of the Library of Congress.


Dynix Music Users Group

Harriet Ranney, Chair

The Dynix Music Users met on February 14, 1998, at the Boston Park Plaza during the Music Library Association meeting. Thirteen Dynix users were present for a conference call with Ameritech representatives, Jan Elkins, Tier I Support Team Leader, and Stephanie Jones, Cataloging Library Systems Analyst from Development.

The new graphical interface for Dynix users is expected to be available in about nine months. There is also work on a new product currently underway which is expected to take another 18 months until completion. There are no plans to stop supporting Dynix, but in the next year or two Dynix will move clients to the graphical users interface. Proximity searching and highlighting of search terms will be available with the new graphical interface.

There was some discussion of authorities and how catalogers want this function to work. The consensus among those present at the meeting was to have the option to save a record with a problem authority heading to allow it to be resolved later. It is now possible to have double indexing of titles to accommodate foreign articles. The migration to the graphical interface should greatly enhance the capabilities of the system.

Stephanie Jones of Ameritech (snj@amlibs.com) would like to hear from Dynix users with suggestions or questions regarding the new product under development.

Those attending the meeting strongly supported having a listserv for the Dynix Music Users Group, and feel it is a high priority to get this up and running. Charles Coldwell, Seattle Public Library, has undertaken work on this project and hopes to have it available in the near future.
Calendar

March 16-17, 1999
Music OCLC User's Group Annual Meeting
Los Angeles, California

March 17-20, 1999
Music Library Association 68th Annual Meeting
Los Angeles, California

March 25-31, 1999
Art Libraries Society of North America
27th Annual Conference
Vancouver, British Columbia

April 4, 1999
Copy due for combined issue no. 116/117
to MLA Newsletter Editor

The Development Committee Thanks You!

All of us on the Development Committee are tremendously touched by the number of members who have chosen to upgrade their membership to the Sustaining Member level. As explained by President Walker in the last Newsletter, your extra commitment to MLA means that your contribution directly supports our operating budget. Please contact Diane Walker or Laura Dankner, Chair of the Development Committee, for more information about this particular type of giving opportunity.