

# MLA

## NEWSLETTER

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## MLA Announces Election of New Board Members

*Alan Karass, Publicity Officer*

The Music Library Association announced the election of three new members-at-large at its 1999 national meeting in Los Angeles. The new board members are Leslie Bennett (University of Oregon), Jim Farrington (Eastman School of Music), and Brad Short (Washington University).

Leslie Bennett is the Head of the Music Services Department and Music and Dance Specialist at Knight Library, University of Oregon, a position she has held since 1992. She previously served as Music and Women Studies Reference Librarian at the University of Oregon from 1983-1993, and as Audio Librarian at Temple University. She received an M.L.S. from UCLA, and an M.A. in musicology and a B.A. in piano performance from California State University, Long Beach.

Leslie served as MLA Publicity Officer (1995-99), and as a member of the Publications Committee (1995-1999), Bibliographic Instruction Committee (1986-91; Chair, 1987-91), Library Facilities Committee (1992-96) and the Audiovisual Committee (1983-86; Chair, 1984-86). She served as the local arrangements chair and co-chair for the MLA national conventions in Philadelphia, PA (1983), and Eugene, OR (1987). Activities at the MLA chapter level include: Chair Elect/Chair/Past Chair of the Pacific Northwest Chapter

### MLA IN LA • 1999



(1989-94), Vice Chair/Chair-Elect of the Pennsylvania Chapter (1983) and Secretary/Treasurer of the Pennsylvania Chapter (1981-82).

Ms. Bennett was a contributor to *Music Reference & Research Materials*, 5th ed. (Schirmer, 1997), co-editor of

Directory of Music Resources in the Pacific Northwest (Pacific Northwest Chapter of MLA, 1985), prepared program notes for *Mason Williams: Of Time and Rivers* (Snookums Records, 1984), and reviewed *The Heritage Encyclopedia of Band Music: Composers and Their Music* by William Rehrig in *Fontes Artis Musicae* (vol. 39, 1992).

Jim Farrington is Head of Public Services in the Sibley Music Library at the Eastman School of Music. He was the Music Librarian and Director of the

### Two East Coast Chapters Merge

The *Atlantic Chapter* of MLA has been founded through the merger of the former Chesapeake and Pennsylvania Chapters. In May 1999, the Chapters' unanimous votes to merge were approved by the MLA Board. Based on a series of successful joint meetings going back to 1994, Chapter Chairs Brian Cockburn (Chesapeake) and Elizabeth Walker (Pennsylvania) pursued the idea of creating one stronger and more vital chapter from two small ones. The geographic profile of the new Chapter is the states of Delaware, Maryland, New Jersey, Pennsylvania, Virginia, West Virginia, and the District of Columbia. (See article, page twelve.)

World Music Archives at Wesleyan University from 1986 to 1998. Jim holds an M.S. in library and information science from University of Illinois, Urbana-Champaign, an M.M. in musicology from Florida State University, and a B.M. in musical studies from the State University College at Potsdam, NY.

Mr. Farrington currently is a member of the MLA Development Committee. He has served as a member of the Preservation Committee, Subcommittee on Sound Recording Preservation, Vice-Chair/Chair/Past Chair for the New England Chapter (1995-98), member of the New England Chapter Publications Committee (1992-94; Chair 1995), and member of the Music Library Facilities Subcommittee (1987-89). He was a founding member of the Northeast NOTIS Music Users Group. He is an active member of ARSC, currently serving as Second

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# President's Report

*Paula Matthews, Bates College,  
MLA President*

**M**LA: Now more than ever." This was the slogan which my household contributed at Family Dinner (our weekly ritual for putting all domestic issues on the table — figuratively as well as literally) when I confessed to writer's block for this *Newsletter* article. They had been indulgent and patient in listening to the details of the past months of MLA letter writing and phone calling and budget adjusting and hand holding — and realized instinctively that this was the time to Join Up Again! in great force. Our membership numbers are holding steady, but the dues that we pay to be a part of this wonderful MLA collective are needed to keep our organizational goals and objectives in our sights. Consider it a kind of cover charge for the chance to participate in the important activities of our Association. I commend to you the excellent article by our Fiscal Officer, Ned Quist, in this *Newsletter* (page 13) which puts forth some of the issues in context of MLA's current desire to take a hard look at how MLA administers and pays for itself. I hope that you will all participate heartily in the ASK MLA Session at the Louisville meeting which will allow the entire Membership to discuss openly what path you all, as individuals, feel the financial future should take.

So, if you haven't yet renewed, consider this your first reminder (read nag, I'm good at nagging, it's in my job description; my daughter is considering becoming a Sustaining Member in lieu of having to clean her room for the next fiscal year...) And if you have already renewed (or newly joined), then prepare for the torrent of encouragement to follow about *voting* later this fall for new Members-at-Large,

Vice President/President Elect and Recording Secretary. And, of course, to register early for the meeting in Louisville in February! I am happy to report that Ruth Solie, current President of AMS, will join us at this meeting. I do hope that many of you will take the time to seek her out and use this opportunity to bring up any concerns of mutual interest to both our organizations.

My family, with great intuition, also comprehends that "MLA: Now more than ever" means more than just the need to collect dues, contributions and other monies. Our dinner conversations regularly touch on the importance of libraries, music, music in libraries (music libraries!) for the good of society, and the significance of individual, as well as institutional and governmental sup-

port of education and the arts. The fragility of the NEA and increasing bouts of corporate anti-intellectualism played out on the pages of the newspaper and in journals (we forego TV news here on Mountain Ave.) are discussed by us with the same intensity and passion as the scourge of the local woodchuck who eats the best of the garden and the anticipation of the inevitable and predictable seasonal decline of the Red Sox. This stuff is important to everyone; we're just part of the lucky group who happens to understand it! Giving to music, libraries, music in libraries, music libraries (or, Music Librarians!) is ultimately good for society, and it gives me great pleasure to contribute what I can, and I encourage others to join and give at whatever level they might be able.

The slogan was also uttered cheerfully with the hope that I would just write something, go out and weed the garden, travel to Italy, sit on the porch

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libraries, music  
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## MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

### Officers

PAULA MATTHEWS, *President*  
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East Carolina University

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### Members-at-Large 1998-2000

ROBERT CURTIS  
Tulane University

BONNIE JO DOPP  
University of Maryland

NED QUIST  
Peadbody Conservatory

### Members-at-Large 1999-2001

LESLIE BENNETT  
University of Oregon

JIM FARRINGTON  
Eastman School of Music

BRAD SHORT  
Washington University



Printed on acid-free, recycled paper.

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  
Waukesha, WI 53186

lhartig@carroll1.cc.edu

The deadline for submitting copy to the editor for issue number 119 (November-December 1999) is 29 October 1999.

Submissions are preferred via e-mail, but paper copy (double spaced) via USPS accompanied by 3.5" disk containing text files in Microsoft Word is acceptable.

# New Board

*continued from page one*  
Vice-President/Program Chair (1997-) having previously served as Member-At-Large (1995-1997).

Jim is a contributor to *The New Grove Dictionary of Music and Musicians*, rev. ed. (forthcoming), indexer for the *Sonneck Society Bulletin and American Music* (1987-), and editor of the ARSC Membership Directory (1993-1997). He has had reviews published in the *Sonneck Society Bulletin*, *ARSC Journal*, *Fontes Artis Musicae*, *Notes*, and *Choice*.

Brad Short is Music Librarian at the Gaylord Music Library, Washington University in St. Louis, a position he has held since 1994. He also served as Creative Arts Librarian at Brandeis University (1987-94). He has an M.L.S. and an M.A. in musicology from the University of North Carolina, Chapel Hill, and a B.A. in music history and a B.S. in music education from Kansas State University.

Mr. Short participated in the MLA Resource Sharing & Collection Development Committee (1991-97; Chair, 1994-97), the MLA Web Site Task Force (1996), and the Working Group on Popular Music Subject Access (1987). He also served on the New

England Chapter Sound Recordings Interlibrary Loan Committee (1990-94) and was Chair of the Boston-area Music Libraries (1989-1991).

Brad is a contributor to *The New Grove Dictionary of Music and Musicians*, rev. ed. (forthcoming), *Music*

*Reference and Research Materials*, 5th ed. (Schirmer, 1997) and *The New Grove Dictionary of Opera* (MacMillan, 1992). He was a contributor to *A Basic Music Library*, 3rd ed. (MLA, 1997). Additionally, he has published reviews in *Notes*. ♦

## President's Report

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with my feet up — in short, enjoy *summer* (which will be over by the time you receive this *Newsletter*) - and to remember that here in Maine these summer months make islands of guiltless hours away from school and the rules of Winter; this Summer place becomes a mental state, a name for sweet freedom, innocent irresponsibility, imagination's respite, time for loafing and inviting the soul. A chance to clean attics in old New England homes, where one might find something along the lines of Donald Hall's box full of tiny pieces of string. "On the lid of the box there was an inscription in an old hand: "String too short to be saved.""

Looking *far* ahead to the year

2002 (the month of February), we have signed the contract for a hotel in Las Vegas (The Riviera) for our meeting which will be hosted by the Mountain Plains Chapter. Cheryl Taranto and Bob Follet have signed on as Co-Chairs of the Local Arrangements Crew, and Stephen Davison of UCLA will be our Program Chair. "The Act of Signing a Contract with a Las Vegas Hotel" was a topic for an entire Family Dinner — of many courses — which I will refrain from detailing in this *Newsletter*.

With deep appreciation for the patience of Linda Hartig, our *Newsletter* editor, and with gratitude to all of you who allow me to do this work for you and the organization, I remain, yours. ♦

## MLA Seeks Editor of NOTES

### POSITION DESCRIPTION

Editor of the Music Library Association's journal, NOTES

The editor of NOTES is appointed by MLA's Board of Directors and bears chief responsibility for the journal. Specific duties and requirements for the position are listed below.

### DUTIES

- Provides overall responsibility for MLA's quarterly journal, NOTES.
- Appoints departmental editors and coordinates contributions from them, including preparation of manuscript, proofreading, collation of proofs, etc.
- Solicits, evaluates, selects, and edits articles for publication.
- Prepares "Notes for Notes" column and other editorial matter.
- Works with printer to maintain publication schedule and production quality.

- Keeps MLA Board informed of progress and possible problems.
- Serves on MLA Publications Committee.
- Prepares annual budget and monitors its expenditure.

### REQUIREMENTS

- Administrative experience, including the successful planning and observance of long-term schedules.
- Writing and editorial skills, including a thorough knowledge of English prose style and familiarity with the Chicago Manual of Style.
- Broad knowledge of the literature of music and music librarianship.
- Familiarity with the Music Library Association and its membership.
- Understanding of MLA's goals and the position NOTES holds in realizing them.
- Ability to provide attention to detail, to inspire contributors, and work well under pressure and with a variety of people.

- Budgeting experience also desirable.

### REMUNERATION

An honorarium (\$3,650 during FY1998-99) plus expenses.

Appointment to be made in February 2000. Editorial work to commence in spring 2000 with the preparation of the manuscript for volume 57, number 2 (December 2000).

A letter of application, resume, and names of three references should be sent BY NOVEMBER 1 to

Deborah Campana, Chair  
Notes Search Committee  
Oberlin Conservatory Library  
77 W. College Street  
Oberlin, OH 44074-1588

Interviews will be held at the annual meeting in Louisville. Other members of the Search Committee are Don Krummel, Nancy Nuzzo, and Dan Zager.

*Stephen Mantz, Davidson College*

The summer (March-July) saw a variety of topics presented on MLA-L. How do you develop a popular music collection? What is the role of roundtables in MLA? Are uniform titles informative? These and other topics were presented to MLA-L readers for discussion.

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With the rise of popular music studies, many librarians today find themselves with collections that are not adequate to meet the needs of users doing research on popular music. Jane Penner (University of Virginia) began a discussion on the acquisition of popular music materials by asking for policies that others were using to develop their popular music collections. She needed two kinds of models: policies concerning the selection of materials from the recent past, and policies on selecting new music as it appears. The former can be addressed partly by using *A Basic Music Library, 3rd edition*, and scholarly works with discographies and videographies. Other sources and guidelines are needed, however, to go beyond the current method of acquiring popular music as a response to faculty requests.

Marge Travaline Morris (Rowan University) noted that back issues of *Rolling Stone* have articles on the top recordings of different eras, and that the final issue of every year lists the best recordings of the previous year. Several respondents provided dates of such *Rolling Stone* articles. Joe Tucker (Saint Anselm College) reported that "The 100 Best Albums of the Eighties" was in the November 16, 1989 issue of *Rolling Stone*. Rebecca Littmann (University of Wisconsin, Milwaukee) provided a brief bibliography. She found relevant articles in *Rolling Stone* issues 507, 585, 587, 591, 760 and 812. Also cited by Rebecca was "500 Songs that Shaped Rock and Roll," from the Rock and Roll Hall of Fame website (<http://www.rockhall.com/exhibits/songs.html>). Several individuals felt that such in-depth articles are prefer-

able to lists of popular recordings and award winners.

The "MusicHound" series of books (Detroit: Visible Ink Press) is a valuable resource that Valerie Elliott (Indianapolis-Marion County Public Library) uses. She cautioned that lists of important recordings could become outdated with the passage of time; what was important in the past might no longer be considered important today. Brian Cockburn (James Madison University) suggested that perhaps an approval plan or standing order could be set up with vendors, so that a library could automatically receive any recording that reaches number one on a given sales chart or wins a Grammy or other award.

**Lists of important recordings could become outdated with the passage of time; what was important in the past might no longer be considered important today.**

Several resources were recommended by Dan Cherubin (New York Public Library): *The All Music Guide to Rock* (San Francisco: Miller Freeman Books, 1995), and its online counterpart (<http://allmusic.com>); *Christgau's Record Guides* (New York: Pantheon); *The Trouser Press Record Guides, 4th edition* (New York: Collier Books, 1991) and *The Trouser Press Guide to 90's Rock* (New York: Fireside, 1997); and *Rock: the Rough Guide* (London: Rough Guides, 1996). Dan remarked that opinions vary in lists, and that sometimes it is difficult to put aside one's own feelings as to what to choose.

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In a question about compact discs, Sheila Knutsen (Seattle Public Library)

asked whether any of the Library of Congress LPs such as *The Ballad Hunter* and *Folk Music of the United States* have been reissued on compact disc. The answer, from Samuel Brylawski (Library of Congress), is that through an arrangement with the LC American Folklife Center, the most popular LC folk music titles are being re-released on CD by Rounder Records (<http://lcweb.loc.gov/folklife/rounder.html>). Some series, however, are not slated for re-release. They may still be available on cassette tape from: Public Services Coordinator, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress.

In a different vein, Laurie Phillips Gibson asked how others go about communicating their orders for sound recordings to their acquisitions departments. At Loyola University, they use printouts from Amazon.com, but these are difficult to use for OCLC searching; the titles and music numbers on Amazon.com are often abbreviated, and the titles are Anglicized. Among the websites suggested were CDUniverse (<http://www.cduniverse.com>), CDConnection (<http://www.cdconnection.com>), and Muze (<http://www.muze.com>). Lawrie Merz (Messiah College) reported that she uses Worldcat and Schwann together, sending printouts from Worldcat to the acquisitions department.

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The programming of annual MLA meetings has become difficult in recent years. With committee meetings, business meetings, plenary sessions, roundtables, user group meetings, and other activities competing for a limited amount of time, a program chair faces a difficult task, and meeting attendees face jam-packed schedules. Renee McBride (UCLA) noted that at the 1999 annual meeting in Los Angeles, a suggestion was made to roundtable coordinators to try to find ways to combine roundtable programs and thus ease scheduling pressures and increase session attendance. Yet, Renee observed, in the months following the annual meeting, a Musical Theatre roundtable

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# E-mail Digest

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had been established and a Latin American Music roundtable proposed. These two currents in the organization seem to be in conflict, and Renee wondered if there needed to be some discussion about the status of roundtables in MLA. Perhaps musical theatre topics could be addressed in American Music Roundtable programs, and Latin American music topics could be taken up in the World Music, Jazz & Popular Music, and American Music roundtables.

Quick responses from Tom Moore (Princeton), John Brower (Seattle Public Library) and others reported that the roundtable topics under discussion either did not fit into the defined scope of existing round tables, or could only be considered narrowly or incompletely there. The American Music Roundtable focuses on issues of music in the United States, for example. Musical theatre and Latin American music topics presented there would be related in some way to American music or America, thus limiting the possible areas of discussion. Other roundtables could also accommodate topics in these areas in a similar way, but had not in the past. Renee McBride explained that she agreed with the fact that these and other topics do not receive "serious consideration on an annual basis at MLA." The question, she suggested, is whether this is possible and desirable. What do we want out of a national meeting?

Rebecca Koblick (New York Public Library) commented that one of MLA's social responsibilities is "to support its very diverse membership in that diversity." Trying to make varying fields of interest into things they are not by incorporating them into existing roundtables is not the way to do this. Dan Cherubin proposed that we use the resources we have instead of separating more and more. As the coordinator of the American Music Roundtable, he was working with other coordinators to have joint sessions at the upcoming conferences in Louisville and New York City. Stephen

Wright (Northern Illinois University) observed that the argument "MLA isn't covering it already" could be used to justify an infinite number of roundtables. He speculated that people want roundtables to provide a forum in which to read papers on topics that interest them, and that roundtables serve to validate research and personal interests. Perhaps we need another way to accommodate submitted papers in MLA meetings, he suggested. We all pay for the increasing number of roundtables with higher registration fees and more expensive meetings.

Amy Edmonds (Southwest Texas State University) explained that those new to the profession, like her, need the help and guidance of experts in

**People want roundtables to provide a forum in which to read papers on topics that interest them ... roundtables serve to validate research and personal interests.**

special areas such as are found at roundtables. A session on Latin American music at an American Music session would not help someone with a serious need for information on that subject. She wondered if the idea of term limits for roundtables had ever been discussed, and questioned how MLA can keep up with the changing times if new roundtables are discouraged.

MLA President Paula Matthews (Bates College), quoted sections VII and VIIa from the *MLA Administrative Handbook* on how roundtables are formed, noting that the issues of program needs and space requirements at the annual meeting are not part of what is documented on how roundtables form, dissolve or evolve. Ralph

Papakhian (Indiana University) recounted some of his recollections on why roundtables were created in the first place. Roundtables are a mechanism to allow members interested in a topic to meet, separate from the committees of the organization and their responsibilities and charges. It seems that today, roundtables have gone beyond their original purpose, and have assumed responsibilities such as creating programs and inviting speakers. "Let the roundtables flourish, and let the roundtable members know what that means," stated Ralph. Roundtable members never have to create a program; if there are enough members willing to forego competing sessions to meet with others to discuss a certain topic, a roundtable is warranted. Questions about roundtables will eventually be answered, he added. "MLA is a membership organization, after all, so the members sooner or later will answer these questions, informally or formally."

In a different topic about MLA, Bonnie Jo Dopp (University of Maryland) explained to MLA-L readers that there is no MLA officer known as an "archivist." The Joint Committee for the MLA Archives sets policy for the archives and acts as a kind of multi-person archivist. The archives are housed at the University of Maryland, where Bonnie Jo Dopp is curator. All committee chairs and people with MLA responsibilities may send documents to the MLA archives.

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Cataloguing questions were sent to the list on a variety of topics. Sue Berman (Palm Beach County Library System) asked for a quick refresher on copyright renewal dates. She had a book with both an original copyright date and a renewal date, and wondered if she needed to make a new cataloging record. The answer from several catalogers was "no." Library of Congress rule interpretation (LCRI) 1.4F6 instructs catalogers to "ignore copyright renewal dates for works first copyrighted before 1978." Some librarians commented on the usefulness of

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John F. Anderies, Bloomington, IN  
 Rebecca Beckner, Buffalo, NY  
 Nicole Blain, Toronto, ON, Canada  
 Mark Joseph Blair, Austin, TX  
 Keith Cochran, Chapel Hill, NC  
 Karen M. Cooper, Blue Bell, PA  
 Normal N. Dilley, Altadena, CA  
 John Gather, Buffalo, NY  
 Marianne E. Gelbert, Toms River, NJ  
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 Rashidah Z. Hakeem, University, MS  
 Bruce D. Hall, Milwaukee, WI  
 Mari Itoh, Nagoya, Japan  
 Vincent L. Jew, Los Angeles, CA  
 John E. Kenney, Boston, MA  
 Peter Lewandoski, Grand Rapids, MI  
 Peter Lisius, Bloomington, IN  
 Karen A. Pendleton, Boston, MA  
 Nancy Perloff, Los Angeles, CA  
 Sarah Reed, Louisville, KY  
 Janice Rosen, Washington, DC  
 William Sgrazzotti, Regina, SK, Canada  
 Jennifer Shrubsole, Cedarville, OH  
 Erika Lynn Sorenson, Kenosha, WI  
 Philippe Vendrix, Liege, Belgium  
 Laura N. Yust, Oak Ridge, TN

### GEF = MLA

*Laura Dankner, Chair,  
 Development Committee*

“So what IS the GEF anyway?” In the last *Newsletter*, I used that lead-in to describe the Association’s general endowment fund, in conjunction with gifts to the fund given in honor of our outgoing President, Diane Parr Walker. Well, the GEF has been transmogrified as of the last meeting of the MLA Board into the MLA Fund. The fund serves the same purpose, the same investment in MLA’s future, and now has a much catchier and appropriate name. We’ll be emphasizing the importance of the MLA Fund throughout the next few months, culminating in special events at the MLA Shop at the Louisville meeting. Can’t wait to hear all about it? Contact Laura Dankner (dankner@loyno.edu) for further details.

## E-mail Digest

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 knowing renewal dates. Joan Falconer (University of Iowa) finds renewal dates in records useful to patrons for two reasons: 1) they tell you that an item is in its renewal period and so will be coming into the public domain after a given date; 2) an item with a copyright renewal date is likely to be in better condition than one with the original date. Bob Kosovsky (New York Public Library) remarked that the often-subtle differences between printings of a score are sometimes of great importance to scholars. To help users needing information about printing dates, Neil Hughes (University of Georgia) adds a quoted note with the information. Publishers’ practices can sometimes make cataloging a score a challenge. Drew Beisswenger (Southwest Missouri State University) reminded readers. His example: a score of Schoenberg’s *Drei Klavierstücke* with a copyright date of 1910, a renewal date of 1938, and a statement on the title page saying “revidiert 1924.”

Uniform titles are often the subject of discussions. Joan Falconer asked why Rorem’s *Eleven Studies for Eleven Players* is not considered a distinctive title, but would receive the uniform title [Studies, instrument ensemble]. Uniform titles are used for two primary purposes: 1) to collocate; 2) to identify. This second reason, she continued, is no longer valid, because there is no recognizable connection between uniform titles like [Studies, instrument ensemble] and their titles proper. The profession has become too involved with arcane rules that leave even the musically literate puzzled and bemused. Perhaps, she added, it is time for the purpose and structure of uniform titles to be rethought.

Mark Simon (Cornell) replied that AACR2r rule 25.28A instructs the cataloger to omit the medium of performance (“eleven players” in this instance) and numbers (“eleven”), which leaves “Studies” as the initial title element of the uniform title. The decision that “eleven players” consti-

tutes a medium of performance is in line with other similar cases, such as Steve Reich’s *Music for 18 Musicians* (an MLA-L discussion of this piece occurred in January, 1998). Richard Griscom (University of Illinois) pointed out the difficulties inherent in considering *Eleven Studies for Eleven Players* a distinctive title. Where would we draw the line? Would “Four sonatas for four pianos” be a distinctive title? The title field itself should give the user access to the title proper.

Steve Wright noted that while he believes that Rorem attached significance to the word “eleven” in this title, the qualities that make one consider the title distinctive are very subtle. No set of rules that allows catalogers to devise uniform titles could possibly have covered such nuances. Mark Scharff (Washington University) advised that the collocative function of uniform titles is primary; the informative function can be aided by the reference structure of the catalogue.

In other cataloging discussions, Brian Newhouse (Princeton) explained that in subject headings, LC practice implies that you specify the number of people performing, not the number of instruments performed. If you have five players, but one performs two instruments, you use “Quintets” rather than “Sextets.” Matthew Wise (New York University) learned from Robert Bremer (OCLC) that individual staff members at OCLC have corrected the coding of some form subdivisions (subfield v), but that it is a small percentage of the total. There is no formal project at this time to update all the form subdivisions beyond what individual staff members identify and correct themselves. Brian Cockburn found that a resource he needed — a single, semi-authoritative listing of sacred titles and their liturgical uses — really does not exist.

For the complete texts of these discussions and others that could not be included here, search the MLA-L archives. They may be accessed at <http://listserv.indiana.edu/archives/mla-l.html>. ♦

# How Things Work: *MLA Newsletter*

*Michael Rogan, Tufts University*

This is a new occasional column for the *MLA Newsletter*, which intends to give members a clearer, more detailed picture about how different parts of the Association and its Administration operate. If you have questions or suggestions for this column, please direct them to the *MLA Newsletter* editor, Linda Hartig.

Our first investigation will be into the *MLA Newsletter* itself! Just how does that attractive and informative quarterly vehicle of news and notoriety land on your desk full of facts and fun? It is truly a labor of many hands and minds, all of which are carefully coordinated by your *Newsletter* Editor.

Submissions come from members at all levels of the Association: the regular letter from the president, reports from committee chairs, recurring columns compiled or written by *MLA* volunteers, and notices sent in by just plain folks. It is the editor's job to orchestrate this cacophony of verbiage into a meaningful publication for each of you.

The editor (currently Linda Hartig, who is located in Waukesha, Wisconsin) begins with a call for submissions. Hardly a passive process, the editor must keep abreast of current events throughout the Association and its Chapters, and actively solicit articles from key members involved with activities of potential interest to others. In addition, the timely reminder to regular contributors is frequently required.

Still, getting the right balance for an issue can be tricky since the *Newsletter* is obligated to run certain items, and the flow of news follows the workflow of the Association, which is heaviest in the Spring around the time of the annual meeting. (See the sidebar, "Why Are Certain Articles Added or Delayed?")

The subsequent editing for content, style, overall balance, and length is of course where the editor gets her

title. Most submissions are in electronic format. Long past (thankfully!) are the days when the editor would have to retype everything for the printer, then have a typesetter retype it *again*, and

then have a production artist cut and wax down the columns of professionally set type onto a board to create 'camera-ready copy'!

When the content is in its final form, the editor e-mails her edited material to a graphic artist for layout. Wayne Curtis, founder and principal of WGraphics (located in Baltimore, Maryland), is very familiar with the *MLA Newsletter*, having worked with former *Newsletter* editor Michael Rogan to create the format you have been reading for the past seven years, beginning with issue 90 (September-October 1992).

Wayne was hired to redesign the *Newsletter* layout to take advantage of modern desktop computer-based capabilities, which simplified and economized the overall production process. WGraphics' business includes clients from many diverse industries, but as a singer, musician, and historian, Wayne is especially aware of the interests and needs of our music librarian membership. Page layout is done entirely within the Quark XPress software

package on a G3 Power Macintosh platform.

The *Newsletter* finally gets printed on paper for the first time when the design is nearly finished. Page proofs are approved by the editor in hard copy, and any modifications are made before the resulting computer files are sent to the printer, Fidelity Press (located in Everett, Massachusetts).

The production personnel at Fidelity take the computer files from WGraphics and produce film negatives which will be used to actually burn plates to print the *Newsletter*. But before the presses begin rolling, a 'blue-line' proof gets produced and sent back to Baltimore for one final inspection. Once Wayne faxes back the approval to print, 2,000 copies are run and delivered to a bulk mail house, Watson Mailing Service, also in Everett, Massachusetts.

Meanwhile, the editor has been in contact with Jim Henderson, President of Academic Services, a firm located in Canton, Massachusetts, that currently handles the *MLA's* member and subscription services. (That's the address of the business office where you send your dues and where subscription inquiries for *Notes* are directed, for instance.) Jim comes to all of our conferences and knows many members, having worked closely with not only

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## Why Are Certain Articles Added or Delayed?

The cheapest size to print our 8.5" by 11", one color + black newsletter, i.e. the lowest cost per page, would be when an issue runs 16 pages (this is a single 'signature,' which is how paper is priced). Although 4-page increments are available, the next most economical 'per page' printing would be for a 24-page issue, or a signature and a half. Larger than 24-pages, the postage cost increases.

Linda and Wayne work hard to keep the *MLA's* costs down within a tight budget, but what does one do when there are 22 pages of copy? Cut and hold two pages worth of news for later, creating a slightly higher printing cost? Or get on the phone (and the computer) and add two more pages from all those members who have said "Oh, I'll get something to you about this sooner or later..."? The next time you get a message from the editor asking if you have an article ready, think how much easier you will make her life if you reply "Let me finish that for you this week!" But, on the other hand, if it is *your* news that gets held over until the next issue, please try not to take it personally!

# Melinda Wagner Wins 1999 Pulitzer Prize in Music

**James R. Heintze,**  
*American University*

Linda Wagner won the Pulitzer Prize in music this year for an exceptional composition, "Concerto for Flute, Strings and Percussion," which was premiered May 30, 1998, by the Westchester Philharmonic in Purchase, New York. The prize was given to Wagner on May 24, 1999, at Columbia University, the site for this year's awards luncheon. On that day, twenty-one Pulitzer winners, drawn from the fields of journalism, letters, drama, and music, gathered together in the rotunda of Low Memorial Library to receive their prizes for creative excellence. "I thought it was a mistake," Wagner said when she first learned of her award. "I was working on a piece up in my office," she reported to Beth Harpaz of the *Philadelphia Inquirer* (May 13, 1999), "and I practically fell over. This is not something I was expecting at all." Wagner's piece was selected from among 92 entries.

Wagner, born in Philadelphia, arrived at Low Library shortly before noon and joined other Pulitzer recipients at a reception held immediately prior to the lunch. When asked what she thought orchestral performances would be like in the new millennium, she replied, "I feel positive about the future of the symphony orchestra. Composers have access to increased performances today. Also, orchestras need to engage their publics with exciting performances. Audiences, in turn, have a responsibility to attend and support these ensembles."

Wagner's works have been performed by such ensembles as the Chicago Symphony Orchestra, Denver Symphony Orchestra, American Composers Orchestra, the Syracuse Society for New Music, and the Contemporary Chamber Players. Her honors and commissions are many, including a Guggenheim Memorial Foundation Fellowship, grants from the Illinois Arts Council, three ASCAP Young Composers awards, resident fellowships from the MacDowell Colony and Yaddo, and commissions from the

New York New Music Ensemble and the Danny Kaye Playhouse. "Falling Angels," commissioned by the Chicago Symphony and premiered in 1993, was performed there again in 1996 under the AT & T American Encore Program. Her Pulitzer-winning concerto was performed again on May 23, 1999, in Washington, D.C., by the National Women's Symphony and guest flutist David Whiteside.

Wagner's writing, according to Tim Page of the *Washington Post* (May 24, 1999), himself a previous Pulitzer recipient, "seems both neoromantic and neoclassicist." The Concerto has "bright, deep colors," embodies a "seductive lushness," yet "is charged with a coiled tension that keeps a lis-

tener's mind alert; we are always interested in what is coming next. The score features some remarkably eloquent passages for solo flute and ends, literally with a bang."

After lunch, John L. Dotson, Jr., chairman of the Pulitzer Board, provided welcoming remarks. Jonathan R. Cole, provost and dean of faculties at Columbia University, handed out the awards. Wagner received her prize amidst the sound of sustained applause by the audience of fellow honorees and guests.

Of additional note, a second music award was given posthumously to Duke Ellington, "commemorating the centennial year of his birth, in recognition of  
*continued on page nineteen*

## Transitions

**Pauline S. Bayne**, Interim Associate Dean of Libraries, University of Tennessee, Knoxville.

**Kathryn Blough**, Music Cataloger, St. Olaf College.

**Jennifer Bollerman**, Music Library, Lawrence University.

**Karen Breslow**, Music Cataloger, Spertus Institute of Jewish Studies.

**Pamela Bristah**, retired, Manhattan School of Music.

**Peter Caleb**, Head Librarian, Manhattan School of Music.

**Gail Culler**, Art and Music Librarian, University of Northern Iowa.

**Jennifer V. Dahmus**, Archivist, The Juilliard School.

**Valerie Elliott**, resigned from Indianapolis-Marion County Public Library.

**Phillip De Sellem**, Team Leader of the Music and Sound Recording Cataloging Team II, Library of Congress

**Timothy Keel**, Cataloger, University of Oklahoma.

**Ericka Patillo**, Assistant Music Librarian, University of Houston.

**Elisa M. Paul**, Music Librarian, D.C. Public Library.

**Alan Ringwood**, Music Cataloger, University of South Carolina.

**Ed Scarcelle**, Part-time Retrospec-

tive Conversion Asst/Copy Cataloger, The Juilliard School.

**Stanley Szalewicz**, Music Cataloger, Public Library of Cincinnati and Hamilton County.

**Susan Waddington**, retired from Providence (RI) Public Library.

**Bill Wang**, Director of Information and Distance Learning Technology, Indiana University School of Music

**Steve Weiss**, Sound and Image Librarian, University of North Carolina - Chapel Hill.

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**John A. Emerson** died on Wednesday, July 21, of pancreatic cancer. John worked in the UC Berkeley Music Library for twenty-five years, much of that time as its assistant head. He retired in 1987 but continued energetically pursuing his research interests, which centered finally on ninth-century chant. Among his numerous publications were the article on Western Plainchant in the *New Grove* and a book catalogue of Berkeley's pre-1900 vocal manuscripts, published in 1988. Through his enormous dedication to library service and scholarship John exemplified the highest aspirations of our profession.

—John Roberts, UC-Berkeley

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## Archives Roundtable

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**Patricia Elliott Stroh**, *Beethoven Center, San José State University*

Attendees of the Archives Roundtable heard from four speakers about diverse projects in progress and archival collections. David Day, Music Librarian at Brigham Young University, reported on the International Register of Music Archives Project undertaken by IAML. After a short demo of the database, currently under development but planned to be fully functional within the year, David distributed copies of the software on CD-ROM for those interested in testing the database at their institutions. Eventually the database will be loaded on a web server, and institutions all over the world will be able to contribute information about a wide variety of music archives.

Stephen Davison of UCLA described the diversity of the collections there, which range from film, television, and popular music archives to papers of women and émigré composers. He described the challenges in keeping up with processing of the growing collections and streamlining creation of digital finding aids using FOXPRO. He also mentioned his involvement in the California Digital Library ([www.cdlib.org](http://www.cdlib.org)), a project to improve access to collections in the UC system and affiliated institutions.

Phyllis Danner, from the Sousa Archives for Band Research at the University of Illinois, detailed their NEH-funded preservation microfilming project for the Sousa and Clark collections. In spite of some delays and other production problems, the project is progressing well and resulted in the unexpected boon: discovery of documents they didn't know they had! On conclusion of the project in September 1999, microfilms will be available for purchase, and finding aids for the collection will be loaded on their web page.

Gloria Gibson, director of the Archives of Traditional Music at Indi-

ana University, showed an educational CD-ROM created using photographs and field recordings from the Laura Boulton Collection. Also funded by NEH, the CD-ROM will ultimately be made available to high school and university students in introductory music courses. Interspersed with sound, film, and photographs, the CD-ROM provided a fascinating self-guided tour through traditional music making in West Africa. Gloria also generously provided copies to those interested in testing the CD-ROM and providing feedback.

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## Conservatory Libraries Roundtable

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**Richard Vallone**, *Coordinator, New England Conservatory*

The 1999 meeting of the CLRT focused on a presentation by two members of MOLA, the Major Orchestra Librarians' Association. They were Kazue McGregor, Librarian of the Los Angeles Philharmonic, and Stephen Biagini, Assistant Librarian of the Los Angeles Philharmonic and Librarian for the Hollywood Bowl Orchestra. At the 1998 meeting, an interest was shown in how our performance librarians handle their duties, especially when their tasks and methods differ from those in the research library. Kazue and Steve distributed superb handouts listing such things as music dealers and agents (for both purchases and rentals), reference tools used in the orchestra library, and devices for copying and binding music.

Next discussed was database software that allows an organization to keep complete historical records of concert programs, required personnel, etc. They also shared little bits of information like reminding us that everything in the Kalmus catalog is in the public domain. A draft of the CLRT's FY1998 survey was distributed. This annual survey compares student population, collection size, circulation statistics, budgets, staffing, and facilities.

The coordinator reminded attendees that he would continue to accept completed surveys until April 15, at which time he would send the finished chart. It was agreed that another question would be added to next year's survey: Are standing orders a separate budget line?

Another topic discussed was the possibility of institutions trading orphaned chamber music parts, in order to complete some of our unusable editions. Because of the time involved in gathering, listing, and coordinating these parts, no definite decision or process was decided. There is a concern that it will be yet another task on the heaping plates of most librarians. However, this idea was not shelved, and the logistics will be reviewed.

Two possible topics for next year's agenda were suggested. One is a canvassing of solutions for additional space, without purchasing compact shelving. The other is a discussion on how our institutions handle archives, especially in collecting and preserving faculty and alumni manuscripts and correspondence.

Suggestions for topics and presentations for future meetings are welcome. Please contact the CLRT coordinator.

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## Contemporary Music Roundtable

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**Ralph Hartsock**,  
*University of North Texas*

The Contemporary Music Roundtable met on March 20, 1999. Guest composer Paul Reale of UCLA demonstrated borrowing and quotations from other composers he used. Born in New Jersey in 1943, he was educated at Columbia College, and later studied with Chou Wen-Chung, Otto Luening, George Rochberg and George Crumb. He spoke about his collage technique, using themes from Mozart, jazz, an Irish folk tune, and other well-known melodies.

# 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 119 is October 25, 1999. Please follow the citation style employed below.

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## BOOKS

**James R. Heintze** (American University).

*Perspectives on American Music Since 1950*. Edited by James R. Heintze. New York: Garland, 1999. [xi, 482 p. ISBN 0815321449]

**David Lasocki** (Indiana University).

*A Biographical Dictionary of English Court Musicians, 1485-1714*. Compiled by Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, 2 vols. Aldershot: Ashgate, 1998. [xxvi, 1249 p. ISBN 1-85928-087-0]

## ARTICLES AND CHAPTERS

**John H. Baron** (Tulane University).

"New Orleans Composers of the 1990s." In *Perspectives of American Music Since 1950*, 429-58. James R. Heintze, ed. New York: Garland, 1999.

**Wilma Reid Cipolla** (SUNY-Buffalo, Emerita).

"Arthur P. Schmidt: The Publisher and His American Composers." In *Vistas of American Music: Essays and Compositions in Honor of William K. Kearns*, 267-81. Warren, MI: Harmonie Park Press, 1999.

**Mary Kay Duggan** (University of California, Berkeley).

"The Psalter on the Way to the Reformation: The Fifteenth-Century Psalter in the North." In *The Place of the Psalms in the Intellectual Culture in the Middle Ages*, 153-89. Nancy Van Deusen, ed. Albany, NY: State University of New York, 1999.

**Harry Eskew** (New Orleans Baptist Theological Seminary).

"William Mason." *American National Biography*. New York: Oxford University Press, 1999.

**Thomas F. Heck** (Ohio State University).

"Guitar-Related Research in the Age of the Internet: Current Options, Current Trends." *Soundboard* 25, No. 1 (1998): 61-68.

**James R. Heintze** (American University).

"The Premiere of David Diamond's String Quartet no. 10." In *Perspectives on American Music Since 1950*, 205-23. James R. Heintze, ed. New York: Garland, 1999.

**David Lasocki** (Indiana University).

"A Bibliography of Writings about Historic Brass Instruments, 1996-97." *Historic Brass Society Journal* 9 (1997): 97-107.

"Amateur Recorder Players in Renaissance and Baroque England." *American Recorder* 40, No. 1 (January 1999): 15-19.

"Historical Flute Bibliography, 1989-1998." In *Traverso: Historical Flute Newsletter: The First Ten Years, 1989-1998*, 161-90. Hudson, NY: Folkers & Powell, 1999.

"The Recorder in Print: 1997." *American Recorder* 40, No. 3 (May 1999): 9-15, 35-36.

"Estudios Sobre la Flauta Dulce Publicados en 1995." *Revista de Flauta de Pico* No. 13 (1999): 17-21.

"Improvising with Alan and Bruce: A Memoir," p. 14-15 and "Tribute to Fred Morgan," p. 29. *Recorder Education Journal* 4 (1998). Volume 4 ed. by David Lasocki.

**Stephen Long** (Capital University/Ohio State University).

"The Recent Orchestral Music of Magnus Lindberg." *Tempo* No. 208 (April 1999).

**Tom Moore** (Princeton University).

"Bach in Brazil." *Goldberg* 7 (May 1999): 22-24.

"A New Look for Stephen Foster: Countertenor Jeffrey Dooley." *Fanfare* 22, No. 5 (May/June 1999): 82-89.

**Michael Meckna** (Texas Christian University).

"Dizzy Gillespie" and "J.J. Johnson." In *International Dictionary of Black Composers*. Samuel Floyd, Jr., ed. Chicago: Fitzroy Dearborn, 1999.

"Louis Armstrong Blasts Little Rock, Arkansas." In *Perspectives on American Music Since 1950*, 141-51. James R. Heintze, ed. New York: Garland, 1999.

## OTHER

**Mary Kay Duggan** (University of California, Berkeley).

"San Francisco Music from the Gold Rush." Concert October 4, 1998. Video edited and digitized and at <http://www.sims.berkeley.edu/~mkduggan/neh.html>.

**Tom Moore** (Princeton University).

Interview with Tom in the June 1999 issue of *Cosmik Debris Magazine* at: [http://www.cosmik.com/aa-june99/tom\\_moore.html](http://www.cosmik.com/aa-june99/tom_moore.html).

## Chapter Reports: A Tale of Two Chapters

*Diane Parr Walker,  
University of Virginia*

The announcement (on the front page) of the creation of the Atlantic Chapter of MLA concludes what we could call "A Tale of Two Chapters." MLA's Chesapeake and Pennsylvania Chapters had each discussed ways of improving their vitality for several years. Although both chapters include several large academic institutions and public libraries, participation in chapter activities seemed to be limited to a small core of members. Each chapter noted that the pool of potential officers seemed small and that chapter leadership tended to rotate among the same few individuals. New members were snapped up eagerly by chapter nominating committees as fresh faces ripe for election.

A few years ago, the Chesapeake Chapter decided that perhaps reducing meetings to one per year would help to concentrate energies and produce more appealing programs that would draw more of the membership. Although that strategy was moderately successful, one of the chapter's annual meetings drew only a half dozen people. That experience was demoralizing for those who had planned the meeting, dispiriting for the few who had made the trip, and unsettling for several non-attendees who later heard the report.

In the meantime, the Pennsylvania Chapter analyzed its strengths and weaknesses. It recognized that its members and its treasury were its credits, while the relatively small number of music librarians in the Commonwealth of Pennsylvania was its principal deficit. Betsy Walker agreed to accept the Chapter's invitation to run for the position of chair-elect on the condition that if elected, she would seek to merge the chapter with another.

In the interest of sponsoring interesting and inspiring programs, the Pennsylvania and Chesapeake Chapters had held joint meetings at various times over the years. These joint meetings invariably received favorable

reviews from those who came, and attendance was typically more than the sum of the average attendance for the two chapters' individual meetings. With Betsy Walker at the helm, Pennsylvania courted Chesapeake, offering its talented and dedicated members and its treasury as "dowry." Chesapeake was a willing beau, recognizing the value of combining forces. An amicable process, led by Betsy and Chesapeake Chapter Chair Brian Cockburn, resulted in the unanimous and enthusiastic adoption of a new name and constitution for the joint entity.

All that remains to consecrate the union is the election this fall of a new slate of officers who will take up the charge to make MLA's newest chapter its strongest and most vibrant yet.

Congratulations and best wishes, Atlantic Chapter! ♦

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### *Pennsylvania/ Chesapeake (Atlantic)*

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*Elizabeth Walker,  
Curtis Institute of Music*

Fifteen members of the Pennsylvania Chapter and 20 members of the Chesapeake Chapter attended a joint meeting in Washington, D.C. on October 16-17, 1998. The Smithsonian's Center for Folklife Programs and Cultural Studies opened its archives to the group early on Friday afternoon. Archivist Jeff Place described the Center's mission complementing, not duplicating, the activities of the Archive of Folk Culture of the Library of Congress. He described the Center's acquisitions, including the famous Folkways label, some current negotiations to acquire other collections, and the unique combination of government support and commercial sales that keeps the recordings available. One of the Center's goals is to have all holdings downloadable from the Internet for a fee. The visit concluded with a

tour of the storage area and informal discussion of preservation issues.

The second Friday afternoon session took place at the Library of Congress, James Madison Building, in the main floor Visitors' Center of the National Digital Library. Sue Manus, Music Specialist in the National Digital Library Program, presented an overview of this extraordinary project to provide digital access in a variety of formats to a wide selection of Library of Congress archival materials that chronicle the history and culture of the United States. Printouts from the website (<http://memory.loc.gov/ammem/>) and visual projections gave examples of the music materials, including the William P. Gottlieb Collection of photographs of jazz musicians 1938-48, the Dayton C. Miller Flute Collection, and American Sheet Music 1870-1885, which will interest the users of all kinds of music libraries.

At 4:30 p.m., both chapters conducted business meetings including enthusiastic votes to pursue merging the Chesapeake and Pennsylvania Chapters. In joint session, the members assigned the current chairpersons and secretary-treasurers to form a joint executive board to write a new constitution to bring to vote effecting the merger. Volunteers from both chapters were recruited for the committee to nominate a slate of officers for the new chapter.

Friday evening offered an excellent concert at the Coolidge Auditorium, Library of Congress, featuring "Al Ayre Español," a Spanish ensemble of four singers and a small instrumental ensemble including harpsichord, guitar, theorbo, strings and castanets, in a program of 17th- and 18th-century villancicos.

Saturday morning, the Chesapeake Chapter provided a light breakfast of fruit and bagels organized by Cathy Dixon, Chief of the Music and Recreation Division, in her library's auditorium at Martin Luther King, Jr., Memorial Library, central library of the District of Columbia Library System. The program continued with a panel

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# Chapter Reports

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discussion, "Finding and Researching a Song." Julia Marshall of the Music and Recreation Division of DC Public Library spoke about song indexes and their automation, followed by Wayne Shirley from the Music Division, Library of Congress, with details about searching online in American Sheet Music 1870-1885. Finally, Jennifer Cutting of the American Folklife Center of the Library of Congress gave both an overview of the Center and illustrations of its use in finding songs. These strategies and sources, including websites, for helping patrons find individual songs, whether art songs, folk songs, or popular songs, were reinforced with a wealth of take-home printouts and photocopies. At 11:00 a.m., the group reconvened in the Mumford Room of the Madison Building, Library of Congress, to hear from its curators the history (from librarians' special point of view) of LC's acquisition of the Serge Koussevitzky Collection, accompanied by a hands-on display of some of its

fascinating materials.

Glorious fall weather, comfortable accommodations at Hotel George, the convenience of the Metro, and an opportunity to see the Van Gogh exhibit rounded out a superlative meeting organized by Alice Lasota, University of Maryland.

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At its October business meeting, the Pennsylvania Chapter voted to make a \$500 grant in support of the University of Pennsylvania's centennial celebration in honor of former Chapter member Otto E. Albrecht (1899-1984). Dr. Albrecht was an alumnus of Penn who taught at the University from 1923 until his retirement in 1970, and was from 1937 Curator of the University's music collections. He authored the famous *Census of Music Manuscripts* and was a leader on the American RISM committee. The day's activities, "Musical Settings: A Tribute to the Memory of Otto E. Albrecht," took place Friday, May 7, 1999, in the Van Pelt-Dietrich Library Center and

included papers by Music Library Association members Donald Krummel, Nicholas Temperley, and J. Rigbie Turner.

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In November 1998, Chesapeake Chair Brian Cockburn examined both chapters' existing constitutions and wrote a new constitution for evaluation by the ad hoc joint executive committee. In Los Angeles, the ad hoc committee's document was examined and modified at the joint business meeting of 18 members on March 18, 1999, at the national MLA meeting. The formal vote on merging to form a new chapter took place in May 1999.

## ALA presents the 1999 Beta Phi Mu Award to D. W. Krummel

For 30 years of outstanding teaching, scholarship, and service in the areas of bibliography, resources and collection development in academic libraries, library history, music libraries and bibliography, and rare books;

For one of the most distinguished records of scholarship and publication in library education, which to date includes 11 books and over 100 articles;

For the quality and significance of his research, which has been recognized with outstanding book of the year awards from the American Library Association, the Music Library Association, and the Sonneck Society, and awards and fellowships from numerous organizations, including the American Council on Learned Societies, the Guggenheim Foundation, and the National Endowment for the Humanities;

For his presidency of the Music Library Association and service to many other organizations, including the American Antiquarian Society, the American Library Association, and the Bibliographical Society of America;

And above all, for his extraordinary commitment to teaching and to his students. His classes have been described as "brilliant in content and presentation," offering "a vision of the possibility of membership in a much larger world of scholarship," and "enabling students" by posing questions and challenging them to find the answers. As teacher, mentor, and friend, he has had an enormous impact on the lives of countless students.

### ***The MLA Publications Awards Committee welcomes recommendations for the Association's three publications awards.***

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

To be considered for an award, all nominees must bear a publication date of 1998. Nominations should be sent as soon as possible to:

R. Wayne Shoaf  
Information Services Division  
University of Southern California  
Leavey Library, LVL-3C  
University Park, MC-0182  
Los Angeles, CA 90089-0182  
voice: 213-740-4090  
e-mail: shoaf@usc.edu

Members of the committee include R. Wayne Shoaf (Chair), Mark Germer, and Jerry McBride. Awards will be announced at the MLA annual meeting in Louisville, February 2000.

Past award recipients are listed in the front of the *MLA Membership Handbook*.

# The Genesis of the MLA Budget (Revisited)

*Ned Quist, MLA Fiscal Officer*

In the September/October 1989 issue of the *MLA Newsletter*, Dick Griscom, then the MLA Fiscal Officer, wrote an informative article explaining MLA's budget process, complete with summary numbers and pie charts. At its Evanston meeting last September, the Board felt it would be appropriate to update Griscom's article in preparation for the year 2000 meeting in Louisville. Several significant financial issues discussed below prompted this action. Furthermore, the Board hopes that a review of MLA's finances in these pages will lead to a productive discussion at the Ask MLA session planned for Louisville.

## The Process

The budget process begins every year immediately following the annual meeting when the Fiscal Officer sends out requests for budget data to each officer and committee chair. Unlike many of our institutional budgets, MLA works on a zero-based budget which means budget lines begin at zero and every proposed expenditure must be justified in terms of MLA's goals and programs. Once the Fiscal Officer has received the various requests for expenditures along with the income projections from the Executive Secretary and Treasurer, they are assembled into a single spreadsheet. This spreadsheet (usually grossly out of balance) is then brought to the June meeting of the MLA Board. For a grueling day and a half, the members of the Board's Finance Committee chip away at the expenditure side and sometimes adjust income projections until a balanced budget is achieved. At the Finance Committee's report to the full MLA Board, the budget is debated, sometimes adjusted (again), and then approved for the coming July to June fiscal year. The Fiscal Officer then sends out letters to all the officers and chairs of the various committees informing them of their approved expenditure level for the coming year.

The process is not complete until the Fall Board meeting, when the

## Crunching the Numbers...

Comparison of major budget categories between 1989/90 and 1999/2000  
(NB: Meetings income and expenditures are not approved as of this writing, so the figures are actually those of FY 1998/99)

	<u>1989/90</u>	<u>% of total</u>	<u>1999/2000</u>	<u>% of total</u>
<b>Income</b>				
Dues	\$94,000.00	31.29%	\$123,825.00	35.22%
Sales	\$152,200.00	50.66%	\$113,894.00	32.40%
Meetings	\$51,850.00	17.26%	\$111,725.00	31.78%
Placement	\$2,400.00	0.80%	\$2,100.00	0.60%
TOTAL	<u>\$300,450.00</u>		<u>\$351,544.00</u>	
<b>Expenditures</b>				
Management Services	\$80,210.00	28.77%	\$97,102.00	27.08%
Program Expenses	\$8,540.00	3.06%	\$19,693.00	5.49%
Other member Services	\$8,327.00	2.99%	\$10,898.00	3.04%
Publications	\$127,897.00	45.87%	\$123,176.00	34.35%
Meetings	\$51,850.00	18.60%	\$105,425.00	29.40%
Miscellaneous	\$2,000.00	0.72%	\$2,250.00	0.63%
TOTAL	<u>\$278,824.00</u>		<u>\$358,544.00</u>	

### Some obvious trends are these:

- Dues have assumed a more important role, while publication income from sales has become less significant
- Meetings (i.e. the Convention and pre-conference workshops) have much more significant both as a source of income and as a larger part of our expenditures
- Program and Other Member Services (i.e. Committees, Publicity, Placement, etc.) have undergone significant growth, though not as large as meetings.

missing piece, the Convention budget, is reviewed for approval by the Finance Committee and the MLA Board. Over the summer, the Program Chair and Convention Manager cobble together a budget, which is almost one-third the total MLA budget. Like the annual budget, the Convention budget is reviewed, trimmed and adjusted by the Finance Committee, which then presents it for approval to the full Board at its Fall meeting.

To get an idea of how MLA's budget has changed over the last ten years, let's have a look at the numbers. (See accompanying chart, above.)

Here are some of the issues. Even though MLA remains a vital and increasingly active organization, both individual and institutional memberships are decreasing. Since 1990, MLA's total membership has decreased by 229 members, or slightly more than  
*continued on page fourteen*

# MLA Budget

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12%. *Notes* subscribers are down 471 over the same period, or a decrease of just over 17%. Income from publications, which was growing when Griscom wrote his article in 1989, is shrinking. This may be because MLA is producing fewer new print publications and, as we are well aware, many of our own libraries are cutting journal subscriptions. Meeting income has been one of the bright spots in our budget: While our meetings have become larger almost every year (and for those of us who remember, more opulent as well), so have the expenditures in paying hotels, renting increasing amounts of AV equipment and renting space and tables for exhibitors. The goals set by *Plan 2001*, our immensely successful web site, and all the committees, subcommittees, and roundtables all create legitimate but growing programmatic expenses ranging from office supplies to consultants to travel. In the past, a dues increase was sufficient to handle financial crunches such as these, but since membership is declining, this no longer appears as an attractive option.

## The Good News

The good news is that none of this has been a mystery to either the many people who have served on the MLA Board in recent years or its officers, Development Committee, and Investments Subcommittee. Planning has been going on for some time towards putting MLA on a firmer financial basis.

In 1992, the MLA Board established a permanent fund, now called the MLA Fund, to provide for the long-term financial security of the organization. In 1998, that fund had grown to over a half-million dollars. As we approach the year 2000, the time has come for MLA to discuss how and when we want to begin using this fund.

The Administrative Services RFP Review Committee has recently completed its recommendation to the MLA Board on the hiring of a professional management firm to handle many of the administrative tasks which are presently spread among Academic Ser-

vices and several special officers and committees. It is the hope of the Board that the successful completion of these negotiations will lead to long-term benefits for some of the ways our organization goes about the business associated with membership, publicity, publications, the annual meeting, etc., while at the same time providing support for fundraising efforts. While this may not initially have a beneficial effect on the budget, it should free up our membership to concentrate more on the programmatic side of our organization and less on the management side. This will be discussed at the Board's Fall meeting in Baltimore.

At the upcoming Louisville Meeting, Steve Fry will be organizing the Ask MLA session, which we hope to dedicate largely to discussing these issues and solutions. The Board, the

Finance Committee and MLA's officers want to hear how you feel about these and other financial issues. Your voice at the next Ask MLA is important to the fiscal future of our organization, so please be there.

I would also like to repeat Dick Griscom's offer in his 1989 article and make the full MLA budget (11 pages) available to anyone who wants it for the cost of photocopying and postage (\$1.50).

If there are any questions about this article, or the issues raised in it, please feel free to contact me.

Ned Quist

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## MLA Appoints New Coordinator of Basic Manual Series

The Music Library Association recently appointed Jean Morrow as Coordinator of the Editorial Board for its *Basic Manual Series*, a new publication that will deal with all aspects of the organization, administration and use of a music library. As Coordinator for the Basic Manual Series Editorial Board, she will be responsible for the selection of topics and appointment of authors as well as overseeing all other editorial activity for the publication.

Educated at MacMurray College, Smith College and New York University, Ms. Morrow currently holds the position of Director of Libraries at the New England Conservatory of Music in Boston, Massachusetts, and also teaches Music Librarianship at the Simmons College Graduate School of Library and Information Science in Boston.

In addition to heading the Editorial Board for the Basic Manual Series, Ms. Morrow serves as Chair of the Music Library Association's Library School Liaison Subcommittee and is a member of its Education and Publication Committees. Previously she has chaired its Publication Awards Committee and its Local Arrangements Fundraising Committee. Ms. Morrow also has been President of the New England Chapter of the Music Library Association and of Fenway Libraries Online in Boston.

Among her publications, Ms. Morrow recently co-authored *Guide to Writing Collection Development Policies for Music* to be published summer, 1999 by Scarecrow Press. She contributed to the *Basic Music Library*, published by the American Library Association in 1997 and to *Measure by Measure: A History of the New England Conservatory of Music*, published by the Conservatory in 1996. Ms. Morrow has written book reviews for *Notes*, contributed to the *MLA Newsletter* and the *DRA Newsletter* and delivered papers at the Music Library Association Annual Conference and the Data Research Users' Annual Conference.

## Profile: The 1999 Freeman Award Recipients

*Alan Karass, Publicity Officer*

Sarah Adams, Gail Culler and Elisa Paul were recipients of the 1999 Kevin Freeman Travel Grant. The grant, established in 1994 to honor the memory of Kevin Freeman and awarded for the first time in 1997, supports travel and hotel expenses to the Music Library Association's annual meeting. Recipients are members of the Music Library Association and either are in the first three years of their professional careers, are enrolled in a graduate library school, are aspiring to become music librarians, or have recently finished a graduate program in librarianship and are seeking a professional position as a music librarian.

For additional information about the Freeman Award, contact Mimi Tashiro, Chair of the Freeman Travel Grant Committee, via email (mtashiro@leland.Stanford.edu) or phone (650-725-1144).

### **1. Could you provide some brief biographical information?**

**SA:** I have a Bachelor of Music degree from Lynchburg College, VA, and a Master of Music degree in vocal performance from the University of South Carolina. I cataloged music for USC (Univ. of South Carolina), starting as a student and continuing past graduation, for over 3 years. I then decided to teach privately while obtaining my M.L.S. I recently moved to McLean, VA, due to my husband accepting a job in Washington, D.C. Presently, I am due to perform in the upcoming Washington Opera performances of Massenet's *Le Cid* (which will be televised). However I am still looking for a full-time day job in the field of music librarianship.

**GC:** I am originally from McLean, VA, and earned my library degree from Catholic University in Washington. While in Library school, I decided I wanted to work in a music library at a university. When I finished my M.L.S., I took music classes at a community college at night, and then I applied to the masters program at Baylor University in Waco, TX. On July



**The recipients (l to r): Elisa Paul, Gail Culler, and Sarah Adams.**

1st, I was appointed the Art and Music Librarian at the University of Northern Iowa in Cedar Falls.

**EP:** I have an undergraduate degree in music from the University of Utah and an M.A. in musicology from Pennsylvania State University. I graduated this May from the University of North Carolina at Chapel Hill with an M.S.L.S. Following graduation I began my first real job as Music Librarian at the Music/Recreation Division of the D.C. Public Library.

### **2. How did you first become interested in pursuing a career in music librarianship?**

**SA:** I owe my interest in music librarianship to Ms. Jennifer Ottervik, the music librarian at the University of South Carolina. She taught the bibliography and research class that was required for my Master Degree. This class looked like it could be extremely tedious, but Ms. Ottervik made it so much fun! She was also the first person to offer me a job in the field. Ms. Ottervik showed me how exciting and rewarding this field could be, and I had previously thought of library work as dull and uninteresting!

**GC:** I worked in the reference dept of the CIA library when I was in

college, and I really liked it. While in library school, I decided on music libraries because I have always liked music: I play the piano and clarinet and was in marching band in high school and college. I didn't want to be a performer or a band director, so I thought music librarianship would be a great way to combine the things I love.

**EP:** All graduate students in music at Penn State are required to take the Music Bibliography class. I had had a class of this nature as an undergrad at the University of Utah and was told, therefore, that I did not need to take it. However, knowing that there was much I could and needed to learn, I took the class. It was taught by an amazing music librarian, Amanda Maple. It was a wonderful class; I enjoyed it immensely. That class and working with Amanda sparked my interest in the field of music librarianship. To learn more about the field, I worked in the music library during my second year at Penn State and took an independent study course in music librarianship with Amanda. I found that I loved music librarianship. I attended library school following graduation from Penn State.

*continued on page sixteen*

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# Profile: Freeman Award Recipients

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### 3. What did you expect to get from attending an MLA meeting?

**SA:** In attending an MLA conference, I expected to attend meetings that would enhance my skills and knowledge in the field. I also was looking forward to finally being able to associate faces with names I had heard so many times on MLA-L.

**GC:** I hoped to meet a lot of new colleagues and to be exposed to what is available in terms of resources from vendors. I also wanted to hear about people's challenges at work in their varying situations.

**EP:** I was not sure what to expect. I had attended AMS twice while a graduate student at Penn State. That was my reference point. I thought MLA would be a bunch of meetings, some of which might be interesting. I did know that conferences of this type are excellent ways to meet people in the one's field. I had also been told that it was very important for me to attend MLA the year I graduated and would be looking for a job as interviews were a possibility during the conference.

### 4. What were the most valuable and enjoyable parts of the meeting?

**SA:** The '99 LA meeting met my expectations and more! The sessions I attended did enhance my skills and knowledge in the field, and I was able to meet many new colleagues. Also, I was able to hear some of the best organs in town on the organ crawl. The biggest highlight to me were the 2 sessions I attended on film and television music. This was a genre of music I had never delved into. Now, not only do I know more about this music, but I also know the major research tools to learn more about it. The banquet was, of course, another highlight. I was truly impressed by the talent we have in MLA when I heard the 'MLA Big Band'. The Poncho Sanchez Latin Jazz Band was the 'icing on the cake'. They were so wonderful I was even 'moved' to the dance floor to try a few steps!

**GC:** I gained a lot of experience interviewing. The first-timers reception

with my mentor was a great way to meet people because it was like having an instant friend to introduce me to lots of folks.

**EP:** I *really* enjoyed MLA. I met a lot of great people. I also was able to talk to people about job opportunities and interview for a few positions. And, I attended a lot of many very interesting sessions. In fact, it was sometimes difficult to choose among the many great options. So, the sessions and the information gleaned from them were definitely among the most valuable

parts of the meeting. The meeting provided the forum to meet wonderful people, talk to them about library work and their particular libraries, and invitations to visit some of them at their own libraries. The value of this to me is immeasurable.

I am very grateful for the opportunity I had to attend MLA this past year. I am very grateful to all that contributed to this grant, to those that helped me with the application, and to those that extended that grant to me. Thank you. ♦

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## AMS Monographs: Call for Manuscripts

The American Musicological Society announces the imminent publication of the inaugural volume of its series, American Musicological Society Monographs. *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay*, by Graeme Boone, is scheduled to be published in June 1999 by the University of Nebraska Press. We anticipate publishing one or two volumes a year. The essential criteria for selection of titles will be inherent scholarly excellence and the balance of subjects for the series as a whole. In selecting studies for publication, the Publications Committee of the American Musicological Society, which serves as the Editorial Board for the series, wishes to entertain the broadest possible range regarding both areas of investigation and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches to the study of music, are all welcome.

"Monograph," for the purposes of this series, is defined broadly as "an intense investigation of a single subject." Although acceptance of relatively short manuscripts (approx. 85,000 words) will enable us to publish a greater number of titles, lengthier studies will be considered as long as they maintain the specific focus inherent in the preceding definition. Authors should submit a detailed proposal out-

lining the substance and importance of the work, the content of each chapter, the estimated length of the study, and a target date for completion of the manuscript. Along with the proposal they should also submit one or more sample chapters. Decisions on proposals submitted and the issuance of terms of agreement for accepted proposals will normally be made within six months of submission. Queries concerning the series may be directed to the general editor:

Lawrence F. Bernstein  
Department of Music  
University of Pennsylvania  
201 South 34th Street  
Philadelphia, PA 19104-6313  
Phone: (215)-898-7544  
FAX: (215)-573-2106  
E-mail: lbernste@sas.upenn.edu

Two copies of each proposal and sample chapter (or chapters) should be submitted: one to the general editor at the above address, the other to the chair of the Publications Committee:

Walter M. Frisch  
Department of Music  
Columbia University  
MC1820  
2960 Broadway  
New York, NY 10027  
Phone: (212)-854-1256  
FAX: (212)-854-8191  
E-mail: wf8@columbia.edu

# Education Committee Calls for Poster Sessions!

**Kathy Abromeit,**  
*MLA Education Committee*

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

There will be three broad categories of poster sessions:

- Recently completed research
- New and innovative library or music library projects
- Imaginative, systematic efforts at resolving practical library or music library problems.

Presentations may cover any subject of professional interest to music librarians, and could include such topics as solving personnel issues, theoretical research, new ideas of bibliographic control for music in the on-line catalog or original methods for training new staff.

## Guidelines for Submission

Entries, by an individual or a group of librarians, must be submitted on an official entry form. Submissions will be evaluated by the MLA Education Committee, sponsor of the event. Criteria for selection will include quality, innovation, and suitability for a Poster Session presentation. Each presentation will include narrative text as well as graphs, charts, forms, photographs and/or handouts needed to communicate the essence of the research or project. Printed abstracts

MUST be made available by the presenter at his or her table for those viewing the poster session. Authors and titles of presentations will appear in the official Conference Program.

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

## Rules for Submission

The deadline for the receipt of applications is October 15, 1999. The application and abstract must be submitted on the form below. Applications sent via e-mail will also be accepted. The abstract submitted for review *must be the same as the abstract provided at the conference*. Final selections will be made and authors will be notified by November 15, 1999. The abstract should include the following:

- Title (a concise title indicating the contents of the abstract)
- Authors, institutions, city and state
- Content of the abstract

\*\* If this is a research project, the abstract should contain a statement of the problem under investigation, methodology used, results and conclusions.

\*\* If this is a description of a problem-solving strategy, the abstract should contain a statement of the rationale and planning involved, description of the strategy or program, evaluation and conclusions.

## ONLY 12 PRESENTERS WILL BE ACCEPTED

An e-mail address, phone number, a fax number and a mailing address must be included on the application form to ensure delivery. (*See application form on page eighteen.*)

## CALL FOR SUBMISSIONS for Proposals in a New Series of Essay Collections

### PERSPECTIVES ON GLOBAL POP

**General Editor: Gage Averill, New York University**

Garland Publishing announces a new book series entitled "Perspectives on Global Pop," consisting of scholarly essay collections exploring the global traffic in musical sounds that is reconfiguring the world's sonic map. Popular musics of the "west," from jazz to techno, have long sought new audiences and meanings in their global march; and subaltern popular musics such as soukous, soca, rai, or bhangrahave, have also garnered international markets and influence. "Perspectives on Global Pop" showcases a cross-disciplinary dialogue on issues, theories, and regional studies in global popular musics and seeks to evaluate the repercussions of accelerated globalization and cultural hybridity.

We are currently soliciting manuscripts, proposals, ideas, and volume editors for books in the series. We encourage organizers of thematically-focused symposia, conferences, or panels to consider editing volumes that issue from such scholarly gatherings. Please contact the Gage Averill, General Editor of the series, or Garland Publishing for further information.

Gage Averill  
Music Department  
New York University  
24 Waverly Place, Room 268  
New York, NY 10003  
(212) 998-8302  
gage.averill@nyu.edu

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Fax: (212) 414-0659  
soo\_mee@garland.com  
<http://www.garlandpub.com>

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## 2000 Poster Sessions Submission Form

**TITLE:** \_\_\_\_\_

**PRESENTER(S):** \_\_\_\_\_

**CATEGORY:** \_\_\_\_\_ Recently completed research  
\_\_\_\_\_ Innovative library projects  
\_\_\_\_\_ Solutions to practical library problems

*Print Abstract in the Space Provided Below (single spaced)*

*The deadline for the receipt of applications is October 15, 1999*

**Applicant's Name: (Please Print)** \_\_\_\_\_

**Applicant's Signature** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Telephone:** \_\_\_\_\_ **FAX:** \_\_\_\_\_

**E-MAIL:** \_\_\_\_\_

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

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## MLA Appoints New Placement Officer

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*Alan Karass, Publicity Officer*

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At the annual meeting of the Music Library Association, held in Los Angeles, Paul Orkiszewski was appointed MLA Placement Officer. Mr. Orkiszewski has been Music Librarian at Rice University since 1992. He has also served as Music Cataloger at Louisiana State University and Archival Cataloger at the University of Texas at Austin. He received a B.M. and M.M. from Rice University, and an M.L.I.S. from the University of Texas.

To advertise an available position, or to request information about the Placement Service, please contact:

Paul Orkiszewski  
MLA Placement Officer  
P.O. Box 980278  
Houston, TX 77098-0278  
orkis@rice.edu  
(713) 527-4832 office  
(713) 285-5258 fax

To join the Placement Service and subscribe to the monthly Joblist, send a check for \$20.00 (individual) or \$25.00 (outside US/institutions) payable to the "Music Library Association" to:

Business Office  
Music Library Association  
P.O. Box 487  
Canton, MA 02021  
(617) 828-8450

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## Pulitzer

*continued from page eight*  
his musical genius, which evoked aesthetically the principles of democracy through the medium of jazz and thus made an indelible contribution to art and culture." A Pulitzer Jury had recommended an award for Ellington in 1965, but that was rejected by the Pulitzer Board, because, at that time, jazz was not considered worthy of the prize. In honor of the occasion, Delores Parker, who sang with Ellington, performed a medley of the artist's tunes.

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## How Things Work

*continued from page seven*  
the *Newsletter* editor, but also with the editors of MLA's other publications.

Jim runs an up-to-the-minute list of mailing labels and sends them to Watson, timed to arrive concurrently with freshly-printed *Newsletter* issues. The mail house preps, bundles, and ships the issues out under our non-profit indicia with the U.S. Post Office.

So, before you could read this article, electronic files have been zipping back and forth across the country, crucial decisions have been made in several (noncontiguous!) states, and a symphony of activity has been carefully orchestrated and conducted by your editor.

And that's **How Things Work** at the *MLA Newsletter*. ♦

## MLA Announces New Editor for Its Technical Reports

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*Alan Karass, Publicity Officer*

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At the 68th annual meeting of the Music Library Association, held in Los Angeles, the Music Library Association announced the appointment of Philip Vandermeer as Technical Reports Editor. He is Head of Reference and Circulating Collections at the University of Maryland College Park Performing Arts Library, a position he has held since 1988. Additionally, he has been a Lecturer in the University's School of Music since 1997. Mr. Vandermeer holds a B.Mus. in Music History and an M.S.L.S. from the University of Tennessee, Knoxville, and an M.A. in Music History from Binghamton University (SUNY). He is currently a Ph.D. candidate in Musicology/Ethnomusicology at the University of Maryland College Park.

Mr. Vandermeer has served as Chair of the MLA Program Committee (1997-1999), Peer Reviewer for *Notes* (1997-), Coordinator of the World Music Roundtable (1996-1998), and as Chair of the Subcommittee on Reference Performance (1990-94). He has participated as a member of the MLA Archives Joint Committee with the University of Maryland (1994-), the Oral History Subcommittee (1994-1998), Information Sharing Subcommittee (1994-95), and Reference and Public Services Committee (1990-94). He is also a member of the Society for Ethnomusicology.

Mr. Vandermeer was a contributor to *Music Reference & Research Materials*, 5th ed. (Schirmer, 1997), and has published numerous reviews in *Notes*, *Fontes Artis Musicae*, and *American Music*. He prepared a chapter for *World Music in Music Libraries* (MLA, 1994) entitled "Ethnomusicology and the Music Library: Implication for Reference Service". His article "Gongs and Gong Making in Java: Technical Achievement in the Spiritual Realm" appeared in *Percussive Notes* (Dec. 1991), and he served as editor for *Three Centuries of American Music: A Collection of American Sacred and Secular Music. Vol. 7: American Sacred Music*. (G.K. Hall, 1991).

## Calendar

**16 October 1999**

Western NY/Ontario Chapter

State University of New York at Buffalo

*Special Chapter Meeting honoring Carol June Bradley and James B. Coover for their contributions to the field of Music Librarianship*

**21-23 October 1999**

Midwest Chapter

Oak Park, Illinois

**22-24 October 1999**

"A Tale of Three Cities: Janacek's Brno between Vienna and Prague"

Senate House, Malet Street, London WC1E 7HU

**29 October 1999**

Copy due for issue no. 119 to MLA Newsletter Editor

**12-14 November 1999**

Theatre Library Association/American Society for Theatre Research

Minneapolis, MN

**18-21 November 1999**

Society for Ethnomusicology

Austin, Texas

**19-20 November 1999**

Atlantic Chapter

Philadelphia, PA

## Proposals Welcome for New Series

"Greenwood Companions to Celebrated Musicians" is a new series devoted to those musicians whose genius, technique, and style have combined to produce unforgettable music. While the editors foresee the possibility of a volume on a pre-recording era musician, the subjects will most likely be drawn from the enormous pool of twentieth-century luminaries such as the Andrews Sisters, Leonard Bernstein, Maria Callas, Pablo Casals, Bing Crosby, Ella Fitzgerald, Paganini, Luciano Pavarotti, Arthur Rubinstein, Frank Sinatra, Georg Solti, and Arturo Toscanini. A volume on Barbra Streisand is scheduled for publication in 1999, and other volumes are in various stages of preparation. Authors are invited to submit proposals to :

Michael Meckna  
Series Advisor  
Texas Christian University  
School of Music  
Box 297500  
Fort Worth, TX 76129  
817-257-6634  
m.meckna@tcu.edu.

**MLA**  
NEWSLETTER

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