Off and Running...
MLA Y2K, Louisville

Karen Little, University of Louisville and Paula Hickner, University of Kentucky, Local Arrangements Committee Co-chairs

What do Tom Cruise, Babe Ruth's baseball bats, Lionel Hampton, Zachary Taylor, and Derby Pie all have in common? If you guessed that they are all from (or made) in Louisville, Kentucky, you are on your way to being an in-the-know attendee at the Music Library Association's Annual Meeting in Louisville.

Situated on the banks of the Ohio River between St. Louis and Cincinnati, Louisville is a graceful southern city with a modern cosmopolitan flavor. The Louisville and Jefferson County Convention & Visitors Bureau describes Louisville as the "southernmost northern city and the northernmost southern city." Big-city attractions and opportunities are within an hour's drive of the beautiful Bluegrass Region and its many gorgeous horse farms.

Our meeting "headquarters" will be the Hyatt Regency in downtown Louisville. By the end of this year, the Hyatt will have undergone a complete renovation — everything from the meeting rooms down to the towel racks in the guestrooms. Dining establishments within the hotel include the Trellis (casual dining), Pepper's Sports

Music Librarians Travel to Louisville in February 2000

Ruthann McTyre, Baylor University, Program Chair

The last time I was in Louisville was on May 5, 1973. I was sitting in one of the box seats under the Twin Spires at Churchill Downs cheering the mighty Secretariat on to winning the Kentucky Derby, the first race of the Triple Crown. In February 2000, I'll be back under the Spires again — only this time, it will be The Spires Restaurant at the top of the Hyatt Regency.

Between the 21st and the 27th of February 2000, music librarians will meet for our own "triple crown" event. The week begins with the annual MOUG meeting, followed by the Education committee's pre-conference workshop entitled "The Power of the Mentoring Process," and then straight on, at a full gallop, into the 69th "running" of the annual meeting of the Music Library Association. The week will be full of timely topics, entertaining and informative roundtables, and open sessions designed to send us home with renewed enthusiasm. It will be a gathering full of business as usual but also a time to celebrate who we are.

Each day will begin with a plenary session. On Thursday, we will start off with a look at the music and musicians of the region with presentations by...continued on page three
This is Election Day, and I am sitting at Ned Quist's desk in Baltimore at the Peabody Conservatory of Music, my Music Library home-away-from-home. I am even getting calls at the circulation desk ("Is there a Paula here?") and realize, once again, how fortunate I am to work with a Board of Directors who are so generous, hard-working and great spirited. I have already written to you about the importance of voting, and hope that you have all returned your ballots and are awaiting the results of this election in Louisville.

Louisville! This Newsletter will contain a good deal of information about our annual meeting, which will be held February 23-27 in Louisville, Kentucky. We have in place an exciting program, a wonderful location, and a chance to come together once again as a community. This meeting will provide an opportunity to discuss the transition to a new management services arrangement and to talk collectively about the serious issue of the use of the Association's endowments and our budgetary process. We will also catch up on the progress of Plan 2001 and make more futuristic plans for the meeting in New York in the year of the same name. I encourage you to attend the Business Meeting on Saturday afternoon, when awards and election results will be announced. Many thanks in advance to Ruthann McTyrre, our wonderful Program Chair, as well as to Don Roberts and Susan Hitchens, our Convention Manager and Assistant Convention Manager. Karen Little and Paula Hickner, co-chairs of the Local Arrangements Committee, along with all the midwesterners working on this Conference, have promised a lovely time in Louisville.

Good news on the publications front: Scarecrow Press will be publishing MLA's Basic Manual Series, and we hope to see a first volume in the year 2000! Jean Morrow, Chair of the Editorial Board, will work with Scarecrow to finalize the contract and put the publishing process in place. We are all grateful to Jean and the rest of the Editorial Board (Linda Barnhart, David Hunter, Deborah Campana and Peter Munstedt) for moving so quickly on this important series.

Particular thanks to the group of individuals on this year's Board, who have struggled through difficult circumstances with humor and good will intact. They have been burdened with an unusual amount of work during the past six-month period, preparing for the transition to a new form of administrative services. Please take an opportunity to thank them individually and share thoughts or concerns that you might have about the Association. We have been fortunate to have them on Board this year. A reminder of who they are: Diane Parr Walker, Roberta Chodacki, Laura Gayle Green, Bonna Boettcher, Robert Curtis, Bonnie Jo Dopp, Leslie Bennett, Jim Farrington, and Brad Short. This Report's poetry is dedicated to them and comes from a book grabbed off the shelf of the Peabody Conservatory Reserves (with thanks to the Colloquium Faculty and Phyllis Harnoll's "Shakespeare in Music"), from Caliban:

"Be not afraid, the isle is full of noyes,
Sounds, and sweet aires, that give delight and hurt not;
Sometimes a thousand twangling Instruments
Will hum about mine ears; and sometime voices
That if I then had wak'd after long sleepe,
Will make me sleep again..."

Looking forward to seeing you all in Louisville!

This meeting will provide an opportunity to discuss a new management services arrangement and the use of the Association's endowments.

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MLA NEWSLETTER
Linda Hartig, Editor

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

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

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

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Ron Pen (University of Kentucky), who will speak about Bluegrass music; Paul Brink (University of Louisville), whose topic is “The Grawemeyer Award and Collection of Contemporary Music;” and Jack Ashworth (University of Louisville), who will discuss the history of music in Louisville. On Friday morning, you will definitely want to be on hand for the session sponsored by the Legislation Committee. Guest speakers will be Laura (“Lolly”) Gasaway, Law Librarian (The University of North Carolina at Chapel Hill) and Dwayne K. Butler, J.D. (Indiana University). Lenore Coral (Cornell University), chair of MLA’s Legislation Committee, will serve as facilitator for the session, and this sure-to-be lively trio will guide us through “Copyright in the Digital Age - Electronic Reserves, Distance Learning, and Fair Use.” On Saturday morning, the topic will be “Music Reference at the Millennium.” Our featured speakers will be our own David Hunter (UT-Austin), Prof. Neal Zaslaw (Cornell University), and Mr. Stanley Sadie (Editor, New Grove Dictionary of Music and Musicians). This plenary is placed on Saturday so that others may attend. Please encourage faculty, students, and patrons to join us in Louisville for the day. It’s easy to tell by these plenary programs that many colleagues have been hard at work developing these programs and securing the presence of such “thoroughbred” speakers.

The annual Ask MLA session, moderated by Stephen Fry, will offer an opportunity for the membership to learn how MLA is funded by looking at the budget, fund development and use, as well as the organization’s financial future as related to Plan 2001. Panel participants will include former MLA fiscal officers James Cassaro and Mark McKnight, MLA Finance Committee members Ned Quist and Laura Gayle Green, and MLA Investments Subcommittee members Richard Burbank and Robert Curtis.

The new “young colt” in the field this year is the “Best of Chapters” session. This is the brainchild of Brian Cockburn, who developed the idea as a means to fulfill part of the charge for MLA’s Plan 2001. Borrowing from Mr. Cockburn’s proposal, the session will serve three basic purposes. First of all, it will offer a showcase for the vitality, expertise and varied programs to be found at the Chapter level.

Secondly, it will introduce innovative music library programs currently in place across the country. Finally, it will offer a venue that encourages and rewards excellence for the significant efforts occurring at the Chapter level.

What a terrific way to illuminate the importance chapters play in the continued health of the national organization.

As always, roundtables will offer a variety of learning experiences. For example, the Archives Roundtable will offer “An Introduction to Encoded Archival Description.” The World Music Roundtable will take participants from the music of Southern Illinois over to the German singing societies of the Ohio Valley all the way over to Wales. Ethical and legal issues for the Internet will be this year’s topic for the Social Responsibilities Roundtable. MLA President Paula Matthews and AMS President Ruth Solie will be the featured speakers for the Small Academic Libraries Roundtable. Their topic: “Musicology and the Small Academic Music Library.” The American Music and Contemporary Music Roundtables are combining efforts this year, presenting a session on “The Louisville Orchestra Commission Project,” with Chris Gable (University of Minnesota) as speaker. A new roundtable for musical theater will meet for the first time in Louisville, an appropriate “starting gate” before setting up a program for the next meeting in New York City.

The Bibliographic Control Committee has chosen “Metadata and Music” as its main topic for four open sessions on Friday. Participants will examine the topic’s implications for Bibliographic Control, Descriptive Cataloging, MARC formats, and Authorities. It’s like a mini-workshop at no extra charge!

Reference and Public Services subcommittees will offer equally timely learning opportunities too. Here’s a sampling of what’s in store: This year’s annual Reference Refresher will survey “Music Business Information Resources” under the guidance of guest speaker, Claudia McCain (Western Illinois University). The Information Sharing Subcommittee’s featured speaker will be Morgan Candiff (Library of Congress) who will be presenting a program about the National Digital Library. The preservation committee’s open session will also focus on digital issues. Mary Russell Bucknum (Library of Congress) will discuss “Digital Preservation: Planning for the National Audio Visual Conservation Center,” Lois Schulz (Duke University) will present “American Sheet Music Project: Preserving the Paper, Preserving the Digital Record,” and “VARIATIONS: Online Musical Scores” will be discussed by Constance Mayer (Indiana University).

Other reasons to come to

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Bar (furnished with a big-screen TV and video games), the Spire (fine dining in a revolving rooftop restaurant with a panoramic view of Louisville), and Copperfield's Provision Company (a sidewalk café offering deli items, pastries, coffee, and other beverages). Copperfield's will be extending its hours of operation for our convenience during the meeting. The Galleria, a shopping complex with an inviting food court is connected to the Hyatt by a covered pedway. If you like to explore on your own, Louisville boasts over twenty-five hundred restaurants.


Although the 126th running of the Kentucky Derby isn't until Saturday, May 6, 2000 (and we are counting), you can still tour the trackside at Churchill Downs and visit the Kentucky Derby Museum's Finish Line Gift Shop.

Sports fans and the curious can visit the Louisville Slugger Museum and factory. Among other stops on the Slugger tour, you will walk through a full-sized dugout (no spitting, please), and onto the museum's playing field where you can experience the sensation of a baseball headed your way at 90 mph! If you visited Babe Ruth's birthplace at the Baltimore meeting, you can now visit his baseball bat in the museum's display area. After watching Slugger bats being made in the factory, you can visit the gift shop and receive your own miniature Slugger bat. You can't miss the museum, just look for the rather large baseball bat.

While you are in town, make time to visit The Filson Club Historical Society. Its nationally recognized collection... continued on the next page

The New Grove Dictionary of Music and Musicians, in print and online, after the close of exhibits on Thursday, February 24, from 5.30pm-7.30pm. In attendance will be members of the Grove's New York staff, The New Grove II publisher, Sara Lloyd, who was part of Grove's presentation at last year's conference in Los Angeles, and editor Stanley Sadie.

Now how is that for a full week? If this isn't enough to make you run out and make those reservations, then point your browser to the MLA Program website (http://www.baylor.edu/~MLA/program2000.html) for a complete program listing as well as a link to the Local Arrangements Committee's fantastic site (http://www.uky.edu/FineArts/Music/Musicology/mla2000.html) which includes all sorts of enticements and information about the hotel, Louisville and the surrounding area.

So grab your julep cup, dress in your racing colors, and join us in Louisville in February!

Transitions

Cindy Badilla, Assistant Music Librarian, University of North Carolina at Greensboro  
James P. Cassaro, Head Librarian, Theodore M. Finney Music Library, University of Pittsburgh  
Harold J. Diamond, Acting Chief Librarian, Lehman College of the City University of New York and Adjunct Professor of Music at Lehman  
David Gilbert, Humanities Reference Library, CUNY Graduate School & University Center  
Gisele Ira Glover, promoted to Head of the Music Library, University of New York at Stony Brook  
Judith M. Grangos, Music Librarian, Istanbul Technical University  
Judy Sheung-Chuk Tsou, Head of the Music Library, University of Washington  
Terry Simpkins, Music Cataloger and Music Archives Librarian, Middlebury College  
Irene Heskes, a historian and author who specialized in Jewish music died Thursday, October 14, 1999, of aplastic anemia. She was 76.

Ms. Heskes worked as a researcher, writer and lecturer for the Theodor Herzl Institute of the Jewish Agency from 1964 to 1976. She also was the director of the National Jewish Music Council from 1968 to 1980 and was a consultant to the American Jewish Historical Society and to libraries and academic institutions.

In 1980, she founded the American Yiddish Theater Music Restoration and Revival Project, which assembled, catalogued and microfilmed a comprehensive collection of Yiddish theater music. The collection is now available for study at the Library of Congress.
“Ask MLA” to Deal with Finances

Steve Fry, Ask MLA Coordinator

Paula Matthews, in her recent “Message from Baltimore,” on MLA-L noted: “I also invite you to read the article by Ned Quist, MLA’s Fiscal Officer, in the most recent Newsletter, which lays out the Genesis of the MLA Budget. For a truly historical look at this budget process, take a gander at Dick Griscom’s article in the September/October 1989 Newsletter! And, for an exploration into the past, present and future of MLA’s relationship with money, don’t miss the Education Committee’s Ask MLA session in Louisville...”

The MLA Board has been dealing with firming up the financial basis for our organization, and this issue is a major aspect of the Plan 2001. What are the financial implications of a declining MLA membership? How can MLA approach fund development opportunities and responsibilities? How should MLA appropriately use the MLA Fund? What is MLA’s financial future in the context of our Plan 2001 goals? These are some of the most important financial questions facing the organization, and the MLA Board would like your response. Please read Ned Quist’s important article in the last MLA Newsletter (no. 118), “The Genesis of the MLA Budget (Revisited),” and then attend the ASK MLA session at the Louisville MLA conference with your thoughts.

Ask MLA Session: “Funding MLA: An open forum on the MLA budget, fund development and use, and MLA’s financial future, as related to the Plan 2001.”

Time:
Saturday, February 26, 1:00 - 2:30 pm.

Participants:
Former MLA fiscal officers:
James Cassaro, Mark McKnight
MLA Finance Committee members:
Ned Quist, Laura Gayle Green
MLA Investments Subcommittee members: Richard Burbank, Robert Curtis
Moderator:
Stephen Fry, ASK MLA Coordinator

ASK MLA is an annual open forum sponsored by the MLA Education Committee.

Roommate Clearinghouse

If you need a roommate for the upcoming meeting in Louisville, use the roommate clearinghouse. Here’s what we need to know:

- your name
- how you can be reached
- dates for which you need a roommate
- smoking preference
- willingness to consider a triple

Send your information to Jane Nowakowski:

nowakows@rider.edu
609-921-3658, x305 (work)
609-716-8172 (home, no later than 9:30 PM, EST)
FAX 609-497-0243.

You’ll receive a list of others who are looking so that you can make your own arrangements. No one assigns you a roommate!
Education Committee to Hold Mentoring Workshop

Nell Hughes, Education Committee Pre-conference Coordinator

Music librarianship, a “profession within a profession,” faces many challenges, recruitment and retention being high among them. Many of us are now being asked to dilute our subject focus and assist with other, more generalized operations at our employing institutions. We feel jaded; even cynical. Commitment to our specialization may be waning, and our passion for librarianship in general is becoming little more than a memory. As our workload is stretched to the limit, our ability to nurture young music specialists, both professional and paraprofessional, and to train them in the particularities of music librarianship, becomes frustrated.

Mentoring offers one possible solution. “Mentoring is a process by which individuals grow in their ability to undertake new and challenging opportunities,” says instructor and recognized expert in the field of academic library mentoring Kathryn Deiss. (Deiss is Program Manager for the Office of Leadership and Management Services (OLMS), Association of Research Libraries (ARL).) She notes that mentoring creates confident, self-aware, and savvy individuals, who are more likely to contribute to their organizations and professions at high levels than those who are not mentored. Research at the Center for Creative Leadership shows that the helping relationship mentoring provides is critical to career success and professional contribution.

Deiss confirms the Education Committee’s and the Board’s hopes: a) that mentoring relationships may even be beneficial between music specialists and non-music specialists, and b) that mentoring relationships are beneficial between professionals and paraprofessionals, professionals and students, paraprofessionals and other paraprofessionals, or any combination thereof. The key is that the relationship is “between individuals and people they respect and hope to learn from.” The workshop is therefore aimed at professional and paraprofessional music library staff, and at library school students who are considering or have decided upon a career as a music librarian. It is suitable for individuals with extensive experience (who may be interested either in mentoring or in being the protégé of another experienced person), relative newcomers to the field, or anyone with an interest in such an opportunity for professional growth.

Deiss has done programs for ARLIS; cases and examples that she will prepare for the workshop will have a music library focus.

Registration procedure
Initially, 27 of the 32 available slots will be available to members of the national MLA (US) (henceforth referred to as MLA). Registration will be by phone (voice only) on a first-come, first-served basis, beginning at 12:00 noon Eastern Standard Time on Monday, December 6, 1999, and continuing through the close of business at the registrar’s office on Friday, December 10. No call will be taken prior to December 6 at noon.

Five of the 32 available slots will initially be reserved for non-members of MLA to encourage paraprofessional participation; these will also be assigned on a first-come, first-served basis during the same registration period. Any of the five reserved slots not filled by non-members by the end of the registration period will be assigned to MLA members who were placed on a waiting list. MLA reserves the right to cancel the workshop in the event of insufficient registration. The registrar will verify membership statuses when necessary.

You may register beginning at 12:00 noon EST on 6 December 1999 by calling workshop registrar, Timothy Cherubini, at (404) 727-9039. Please do not direct inquiries regarding the workshop to Timothy; direct them to Nell Hughes, workshop coordinator:

(706) 542-1554
nhughes@libris.lib.uga.edu

An information sheet and registration details will also be included in the conference mailing to MLA members.

Catch Up on Chapter Activities!

Diane Parr Walker, University of Virginia

Want to know what's been happening in the MLA chapters this year? Then don't miss the “Best of Chapters” session at the annual conference in Louisville. A sampling of program sessions that have been presented at chapter meetings will demonstrate the broad range of activities, topics, and expertise found in MLA's local chapters. Be there to hear the best from regional MLA.
E-Mail Digest

Stephen Mantz, Davidson College

In the past months (August-October) on MLA-L, a variety of topics have been discussed. One of the more extensive discussions this fall was prompted by a message from Randye Jones (Florida State), who related that she had joined MLA for a year but had declined to continue because she “felt that, as a paraprofessional, there was no benefit in doing so.” She found that MLA does not do much to encourage paraprofessionals to participate in the annual meeting or the organization. For example, few, if any, sessions or activities relevant to paraprofessionals occur at meetings. Jones suggested that there needs to be a major amendment of the mindsets of MLA members (and librarians in general) to acknowledge the growing roles of paraprofessionals and to include them in professional organizations. She looked forward to the day when MLA “represents professional music librarianship in all its guises.”

MLA President Paula Matthews (Bates College) reported that many in the Association are interested in increasing the participation of paraprofessionals and noted that several groups within MLA are actively working to address their needs. She encouraged Jones to contact them. Several readers remarked that there were sessions at MLA meetings that they think are relevant to the work of librarians and paraprofessionals alike.

Ralph Papakhian (Indiana University) observed that historically only a few paraprofessionals show up at conferences. The reasons behind this lack of attendance center around the fact that most libraries do not provide support for paraprofessional staff to attend conferences. Low pay rates prohibit most from funding their own travel. This low attendance then discourages MLA from programming specifically for paraprofessionals. Papakhian noted that this situation is common for library staff in general, not just music library staff. Harry Hale (University of Nebraska-Lincoln) suggested that less expensive, one-day pre-conferences for paraprofessionals might be a solution.

The photocopying of music for student accompanists is a perennial problem and a potential source of copyright infringement. John Rivest asked how others handle this issue. Some readers suggested that students who want to be performers should purchase two copies of music for their personal libraries. Ruth Harris told readers that the music department at William and Mary worked to curb illegal copying by giving copier codes to the facility only. However, this measure can be ineffective if the faculty then give the codes to students. Joan Falconer (University of Iowa) spoke for many librarians when she suggested that there was little that libraries could do to prevent photocopying; patrons could simply check items out and copy them elsewhere. Laurie Phillips Gibson (Loyola University) suggested that more publishers should follow the lead of Augsburg Fortress and sell their anthologies with a second copy for the accompanist. Some reminded us that photocopying music that is in the public domain is legal.

In another copyright question, Amy Edmonds (Southwest Texas State) asked if recordings of student performances are “copyright-free.” She had a student who was considering them as a source of music in a film. Many, like Rick Anderson (University of NC-Greensboro), commented that student performances are not necessarily copyright-free. Students may own rights to their performances. David Gilbert (Wellesley College) added that it makes a difference if a film will be viewed only by the class, or whether there will be a public showing. These are two very different situations under the copyright laws. The websites of the Music Library Association and the Music Publishers’ Association were suggested as resources for further information on copyright.

Many compact disc titles go out of print very quickly. Dean Vallenga (Ball State University) asked for recommendations for vendors who handle out-of-print (OP) compact discs, as well as a recommendation for sources that buy used LPs. Among the vendors of OP CDs suggested: Berkshire Record Outlet (http://www.berkshirerecoutlet.com), Parnassus Classic Compact Discs and Records (http://www.parnassusrecords.com), and Music File (http://www.musicfile.com). Steve Smolian, addressing the issue of selling used LPs, reported that the market for LPs has changed such that today, LPs are either collectible or worthless. A good explanation of the general worthlessness of LPs is presented in the article, “Selling your Classical LPs,” by Leslie Gerber, in the Winter 1998 issue of International Classical Record Collector, according to Joseph Fuchs (Brand Library). Jerry McBride (Middlebury College) and others reported that LPs sell quickly at the sales that many libraries periodically hold.

What do you do when you suspect there are problems with the stated contents of a compact disc or video? Charles Herrold (Carnegie Library of Pittsburgh) asked that question, having recently dealt with some appalling cases. Many respondents commented that catalogers have a responsibility to place correct information in the cataloging record, despite the time it takes. Phyllis Jones (Oberlin College) noted that catalogers usually have to take on

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Chapter Reports

Mountain-Plains Chapter

Irene Halliday, Brigham Young University

A desert getaway in May — what could be better? Mountain-Plains Chapter members gathered May 14-15, 1999, in Las Vegas, Nevada for their annual conference. The Hotel San Remo, barely off of the famous "Strip," provided a highly convenient and comfortable setting.

Following Friday morning registration and socializing while enjoying a continental breakfast, members were welcomed to Las Vegas by Kenneth E. Marks, Dean of Libraries at UNLV. Chapter Chair Bob Follet (Arizona State Univ.) opened the paper presentations with a topic most appropriate to the Las Vegas venue: "C.P.E. Bach, Haydn, Mozart and the Roll of the Dice." He examined the phenomena of musical games in the latter 18th century. Many composers created musical works from their own musical tables by the roll of a die or dice, or the spinning of a top. After examining the various ways in which these tables were constructed, the group "composed" a work using C.P.E. Bach's table, by choosing numbers at random. Bob discussed how the tables were developed, demonstrating that these "chance" compositions were, in fact, not random works, but carefully controlled by each composer.

After a brief break, Felicia Piscitelli (Texas A & M) shared some parochial expertise with "A Collection of Hymn and Anthem Texts from Philadelphia, 1774." Felicia contrasted the rhymed and metrical hymns of the period with the more prose-like anthems, which were often psalm translations, drawing from early text collections, such as "Garden of the Soul" and "A Manual of Catholic Prayers/Devotions." The group was especially interested in Felicia's keyboard renditions of the hymns.

After a generous lunch break, Mountain-Plains were ready for the afternoon presentations. Janet Bradford (Brigham Young Univ.) and Lori Stevens (Orem Public Library) immediately engaged the attention of all with "Retakes on Remakes: Musical Variations on a Cinematic Theme," a lively comparison of soundtracks from different film versions of two Hollywood classics, "Little Women," and "Zorro." Using clips from the originals and remakes, Janet and Lori highlighted unique approaches of different film composers to a soundtrack's creation. Scores by Max Steiner and Thomas Newman illustrated the degree to which the music provides a running commentary on the action (pronounced in Steiner), or general atmosphere and background (more typical of Newman). The contrast between the earliest version of "Zorro," with it's lack of expected Spanish folk themes and rhythms, and the most recent remake, filled by composer James Horner with Spanish rhythms, themes and period music, was quite striking.

In "Gal with a Horn": Clara Bryant and Los Angeles Jazz," Vic Cardell (Univ. of Kansas) introduced his audience to one of the pioneering jazz trumpeters in Los Angeles, who was also a singer, music teacher, composer, and arranger. After moving to California in the 1940s, Bryant became familiar with the Central Avenue jazz scene and was one of the few females to participate in jam sessions in that area. She began playing in all-girl groups early in her career. Her bebop style was influenced by her mentor, Dizzy Gillespie. Her only commercial recording is, "Clara Bryant, Gal with a Horn."

Stephen Luttmann's (Univ. of Northern Colorado) "23, eine Wiener Musikzeitschrift: Fin-de-Siecle, Ethics, Aesthetics, and the Occasional Lawsuit," discussed the Viennese music journal "23," published between 1932 and 1937 and founded with the dual purposes of promoting avant-garde music and fighting the corruption and cronism of the establishment Viennese musical press. Its leading contributors were Ernst Krenek, Theodor Adorno and Willi Reich, its publisher; Alban Berg was its early mentor. Its model was Karl Kraus's journal of social criticism, "Die Packel," which it sought to imitate in music-critical terms. Contributing to its lack of resonance at that continued on the next page
time and its relative obscurity now were such factors as its frequently arrogant tone, the war of silence waged against it by the established press, a protracted libel suit which it fought off only at great financial and spiritual cost, and ultimately its less than absolute ability to live up to its own ethical standards.

Rounding out the afternoon, Suzanne Gertig (Univ. of Denver) presented "A Case of a Composer's Intention and Public Demand: Peggy Glanville-Hicks' Concertino Antico." Notably self-critical as a composer, Peggy Glanville-Hicks left a number of works unpublished, and suppressed others after their initial appearance. The posthumous republication of the previously suppressed Concertino Antico, for harp and string quartet, calls attention to her other works featuring harp which were never published or performed. The unavailability of these works is particularly regrettable, as Glanville-Hicks wrote imaginatively and idiometrically for the instrument. Furthermore, a survey of the most frequently performed and recorded harp literature indicates that the core repertoire is fairly small and includes a large number of arrangements. Certainly there is room for additional works, even if their composer had cause to regard them as less than her best.

The Las Vegas version of the traditional MPMLA banquet was a delightful change of pace. Most of the membership opted to stroll, rather than drive, along the "Strip" to the huge Caesar's Palace resort, entering Caesar's Forum Shops in search of the Cheesecake Factory restaurant. The walk along the narrow, simulated-cobblestone street with its myriad shops, fountains, and arched "sky" overhead, (made to seem real by special lighting that changed with the time of day), was truly like being transported to Italy. Several tables in the upper level of the restaurant were filled with MPMLAers, who renewed friendships, laughed a lot and enjoyed good food.

Saturday morning, following another leisurely continental breakfast, chapter members were ready to enjoy the final three papers of the conference. In "An Automated System for Managing Music Special Collections," David Day (Brigham Young Univ.) discussed a variety of special collections at BYU that are not well suited for MARC cataloging. He then described the file structure of a database he is designing to manage and access these collections in the online Internet environment. Jean Jensen's (Utah State Univ.) unique enthusiasm for her subject was apparent in her paper, "An Opera Library in the Mountains of Northern Utah? Yes!" Jean recounted some of the history of Cache Valley, Utah, and its cultural climate, which eventually led to the formation of the Utah Festival Opera Company. Michael Ballam, the general director of the company, has been very successful in soliciting donations for a library. Jean is responsible for organizing and cataloging the collection, the holdings of which are integrated into the USU catalog.

Gary Mayhood (New Mexico State Univ., Las Cruces) left his inflatable ship and iceberg of last year's conference behind with "Down with the Old Canoe: a Musical Review/Revue Concerning the Titanic." Turning to the more serious consequences of the sinking, he reviewed the societal upheaval of the time and the profound effect the disaster had. Gary discussed the musicians on board and the legends surrounding their last performance. His presentation closed with a survey of some of the early music, both popular and classical, connected with the Titanic.

Entertained as well as educated, the group now gave full attention to the Chapter's offer to host the Music Library Association's 2002 conference in Las Vegas. Susan Hitchens and Don Roberts, MLA Convention Managers, reported on site visits conducted earlier in the week, explaining the pros and cons of the Alexis Park, Riviera and Tropicana hotels. Attendees were encouraged to visit these hotels and provide Hitchens and Roberts with observations/feedback. A short discussion ensued regarding the possibility of scheduling the conference earlier in the week to avoid Las Vegas's high weekend hotel rates.

Mountain-Plainers had just enough time to freshen up and find the way to a little taste of Egypt in the Nevada desert — the exotic Luxor Hotel with its grand pyramid.

Chair Bob Follet called the meeting to order, leading the group through such diverse topics as the treasurer's report, the upcoming spring elections, a proposed by-law amendment to add the Webmaster to the MPMLA Board, and implementing the "Best of MLA" program. The balance of the meeting centered on the 2002 national MLA conference in Las Vegas. Follet and Cheryl Taranto, Local Arrangements co-chairs for the national conference, shared ideas for fund-raising, conference tours, and the Local Arrangements reception, inviting input and participation from the group.

Following the discussion, chapter members had the choice opportunity to hear briefly from special conference guest Diane Parr Walker, a fitting finale to another memorable Mountain-Plains conference. With business completed, MPMLAers bid farewell to friends and colleagues for another year and "sailed forth" to explore hotels and enjoy the many delights Las Vegas can offer.
New Members

Lori Archer, Westerville, OH
Erika Bainbridge, Bethesda, MD
Anne C. Baker, Wheeling, IL
Peter Caler, New York, NY
Angela Carstensen, Mercersburg, PA
Christine W. Gerstein, Hempstead, NY
Thomas Hattey, Mississauga, Ontario, Canada
Arsinoi Ioannidou, Astoria, NY
Melissa Kalpin, Minneapolis, MN
Gwen Kowalik, Smithtown, NY
Timothy M. Keel, Norman, OK
Morris Levy, Urbana, IL
Stephan J. Macaluso, Tillson, NY
Patricia Matusky, Davis, CA
Jennifer Morgan, Whitechurch, Co. Cork, Ireland
Elizabeth Nelson, Lutherville, MD
Todd M. O’Connor, Whitefish Bay, WI
Tammy Rava, Buffalo, NY
Konrad Will, New York, NY

TIAA-CREF + MLA = $$

Laura Dankner,
Development Committee Chair

As the Chair of MLA’s Development Committee, it certainly behooves me to “put my money where my mouth is.” So, after consulting with my significant other, I decided to name the organization as the contingent beneficiary of my retirement plan. I assumed this was going to be a rather complicated undertaking, but to my surprise it was extremely easy. Here’s how it worked for me:

Most of my retirement is in TIAA-CREF, a huge entity that many readers may be familiar with, since it is often the plan offered to faculty and staff at academic institutions. I began the process with a phone call to TIAA-CREF, and they quickly sent me the change of beneficiary forms I needed. It took only a few minutes to fill out the forms, and the only information that I didn’t easily have at hand was MLA’s tax exempt number. An e-mail to Laura Gayle Green, MLA’s Treasurer, provided me with a quick answer to that question. It’s called the FEIN number and it is 52-6056338. Laura Gayle also reminded me to use the official name of our organization and not the abbreviation MLA, since we certainly don’t want anyone to confuse us with the Medical Librarians, the Modern Language folks, etc.!

Since I didn’t wish to change my primary beneficiary (i.e., the person who will inherit any of my remaining retirement assets upon my demise), I made sure to change only the contingency beneficiary. This means that MLA is second in line after my primary beneficiary. Of course, everyone’s situation is different. If I had no spouse, partner or other person that I wished to be my primary beneficiary, I could have placed MLA in that position.

I sent in the forms and it’s now official. Couldn’t really have been much simpler.

Interested in more information about naming MLA as a beneficiary of retirement plans, or in other planned giving issues? Contact me via email (dankner@loyano.edu) or see me at the MLA Shop in Louisville. I’ll be glad to help or to refer you to someone who can assist you further.

Roundtable Reports

Organ Music Roundtable

William F. Coscarelli,
OMRT Coordinator

The OMRT held its annual Organ crawl on Wednesday prior to the opening of the Los Angeles MLA National Meeting. This year we did something different by using the new LA subway system for our transportation. I don’t know if it was the use of the subway or the many other wonderful tours being offered this year, but the number of crawlers was significantly reduced, though those who attended had a great time. On behalf of all the organ crawlers, I want to express my thanks to Donald Brown of El Camino College for coordinating our tour.

Our program featured presentations by Alan Karass of the College of the Holy Cross in Worcester, MA, and local LA organ builder Manuel Rosales.

Alan gave us a working paper on how the College of the Holy Cross Library worked with the local American Guild of Organist’s chapter to provide a home, security, and circulation access to the extensive choral and organ score collections which had been developed by the AGO. Manuel Rosales, who is one of the preeminent organ builders in this country, gave an excellent talk with slides and audio excerpts of some of his instruments and other historic instruments of Southern California and Mexico. At the end of his presentation, he provided us with an early peek at the major instrument he will be providing for the new Disney Concert Hall which will be opening in the early 2000’s. I would recommend that everyone get a glimpse of this new instrument when it is unveiled. Visually, it will certainly set the organ world rocking; tonally, I’m sure it will be magnificent.

I want to thank both Alan and Manuel for their participation in this year’s program and for making it such a wonderful success.

Holiday Shopping Blues?

Well, your solution for clever stocking stuffers or handy gifts is waiting for you at www.musiclibraryassoc.org! Kids love those cute MLA caps and post-it notes. Moms say that the MLA tote is perfect for toting around diapers and the like. And who doesn’t like refrigerator magnets, especially when they have clever things written on them about music librarians? Just call up the page, print it out and order away. Happy Holidays to all!
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 120 is February 28, 2000. Please follow the citation style employed below.

Sarah Dorsey
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Books

Norbert Carnavale (University of Southern Mississippi).

David P. Farneth (Kurt Weill Foundation for Music).

Thomas F. Heck (Ohio State University).

Articles and Chapters

Wilma Reid Cipolla (State University of New York at Buffalo, Emerita).

J. Bunker Clark (Harmonic Park Press).

Dale Higbee (Carolina Baroque, Salisbury, NC).

Geraldine E. Ostrove (Library of Congress).

Sherry L. Velucci (St. John’s University).


Channan P. Willner (NYPL, Music Division).

Recording

Dennis Davies-Wilson (University of New Mexico, Los Alamos).

Score

Leonard J. Lehrman (Long Island Composers Alliance).

News from RILM

Barbara MacKenzie, CUNY Graduate Center

RILM has moved to a permanent new home:

RILM Abstracts
CUNY Graduate Center
365 Fifth Avenue
New York, NY 10016-4309
212-817-1990
212-817-1569 (fax)
rlm@gc.cuny.edu
http://www.rilm.org

The Center for Music Research and Documentation at the CUNY Graduate Center (RILM is part of this Center) has been renamed the Barry S. Brook Center for Music Research and Documentation. Barbara Dobbs Mackenzie is its new director.

The Research Center for Music Iconography (RCMI), of which Zdravko Blazekovic is the director (part of the Brook Center) has just published the first issue of its new journal, Music in Art.

The newly established Center for the Study of Free-Reed Instruments, of which Allan Atlas is the director (also part of the Brook Center), has just published the first issue of its new journal, The Free-Reed Journal.
Calendar

January 14-19, 2000
ALA Midwinter
San Antonio, Texas

February 22-23, 2000
Music OCLC Users Group
Louisville, Kentucky

February 23-26, 2000
Music Library Association Annual Meeting
Louisville, Kentucky

March 1-5, 2000
Society for American Music
Charleston, SC

March 3, 2000
Copy deadline for MLA Newsletter, issue 120

March 16-22, 2000
Art Library Society (ARLIS)
Pittsburgh, PA

April 27-30, 2000
Society for Seventeenth-Century Music and Related Arts
University of South Dakota in Vermillion.

May 31-June 3, 2000
Association for Recorded Sound Collections (ARSC)
Chapel Hill, NC

Humor

Given the stress of holiday preparations, or of dealing with students preparing for final exams, a little humor can go a long way. So, here is a summary of musical humor collected from MLA-L. Apologies for not recognizing the donors!

Summary of music titles asked for or heard by music librarians:

- Punkin Circumstance March
- Pump and Circumcision March
- Taco Bell Canon
- Do you have something published by Verlag?
- A fellow wedding musician tells the story of being asked to play "Ave Maria." When asked which setting she preferred, the bride replied, "Oh, do that Bach's Gondol version."
- The perils of oral (rather than written) transmission of titles are shown in the story (possibly apocryphal) of the reporter who phoned in a review of a Benjamin Britten concert that, when printed, included a work called "Lazy Illuminations," which no doubt amused the composer of "Les Illuminations."
- Like the non-apocryphal (well, at least I saw it quoted in The New Yorker) TV listing for a broadcast of the Broadway musical "Lame is Rob" (adapted from the Victor Hugo novel of the same name, of course).