



Newsletter

Music Library Association

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Music in Pennsylvania: MLA 1983 Meeting Preview

The 52nd annual meeting of the Music Library Association will feature American music with major sessions on music in Pennsylvania, two of which will be held jointly with the Sonneck Society. MLA will convene at the Hilton Hotel of Philadelphia on the University of Pennsylvania campus from Wednesday, March 2nd through Saturday, March 5th, 1983—*note that these dates are one week later than previously announced*—with the joint MLA/ Sonneck sessions taking place on Friday and Saturday. The Sonneck Society meetings will continue through Sunday, March 6, at the same hotel.

The MLA Education Committee will sponsor two concurrent workshops on Wednesday, March 2: "Small Academic Libraries and Their Special Problems" with a keynote address by Ruth

Watanabe and "Preservation of Library Materials," the latter workshop being limited to a small number of registrants because of hands-on activities. An optional pre-workshop trip to the Library of Congress Preservation Laboratory is planned for Tuesday, March 1. MLA Board meetings and the Music OCLC Users Group (MOUG) conference will take place earlier in the week.

General sessions are scheduled to include major presentations on current indexing and abstracting services and information systems for music, orchestral librarianship, and faculty status for librarians. In addition, one of Philadelphia's venerable scholars, Otto E. Albrecht, will speak on music in Philadelphia. Tours of the Philadelphia Free Library, the University of Pennsylvania,

and other historical sites are planned, along with several special exhibits and a banquet that will warm your winter spirits.

Musical events will center on the performance of American music. Come and listen to music played by Philadelphia performers each morning in the exhibits area of the hotel; visit exhibits of major American and foreign music publishers and music library services; exchange news and views with your colleagues.

Complete information will be sent to MLA members in early November, and more program details will appear in the next issue of the *Newsletter*. In the meantime, plan to join us next March 2-5 for a great MLA meeting in historical Philadelphia.

AAUW Honors Epstein

The Chicago Branch of the American Association of University Women presented Dena Epstein with an Award for Professional Achievement at its annual meeting in May, 1982. Epstein was President of the Music Library Association from 1977-1979 and has served the Association in many capacities. She has received numerous awards for her book *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* (Urbana: University of Illinois Press, 1977). Her writings include *Music Publishing in Chicago before 1871: The Firm of Root & Cady, 1858-1871* (Detroit: Information Coordinators, 1969; Detroit Studies

in Music Bibliography, 14) and the introduction to Da Capo's 1973 reprinting of the Board of Music Trade of the United States of America, *Complete Catalogue of Sheet Music and Musical Works, 1870*. Epstein is presently Assistant Music Librarian at the University of Chicago Joseph Regenstein Library.

MLA 52nd Annual Conference
Philadelphia
March 2-5, 1983

New Music Library at Rutgers

The three music collections in the libraries of the New Brunswick campuses of Rutgers University will be consolidated to form one Music Library, in response to a major reorganization of music faculty and programs into the Mason Gross School of the Arts. This new library, to be located within the Douglass Library, will be headed by Jan Cody, Music Librarian. Roger Tarman will remain the Chief Catalog Librarian.

The Music Library staff will be responsible for cataloging scores and sound recordings for all Rutgers Libraries, including Camden and Newark.

The President Reports

I have come to use this column as a forum to express personal opinion that may also reflect the consensus of MLA opinion. I feel that today's issues call out for formal statements. We are always in the eye of the storm by virtue of our living in the present; but today's storms seem to require special attention, as I hope these comments may suggest.

Music Libraries and music publishers have enjoyed what they like to see as the kind of relationship that biologists would call "symbiotic": we help and are helped by each other. We have worked together in a spirit of mutual respect, assuming that what we do is for the benefit of each other. The publisher has two goals to reconcile: in addition to furthering the cause of music, he needs to turn a profit if he is to survive. Similarly the music library must not only promote the art of music but also justify its existence through service to its community. Indeed, the Music Library Association and music publishers have long worked well together: through an encouragement of and a willing response from publishers to exhibit at our conventions; through ads, reviews and announcements in *Notes*; and through time-consuming committee work on both parts. We have usually been able to play down our differences, recognizing the common cause.

Copyright Legislation

Thus it has been somewhat disturbing to see recent evidence of a growing separation over copyright legislation. We can well understand that publishers' sales may have been damaged by the cheap photocopying machine. But as librarians we can see no good reason for an almost paranoid urge to restrict materials. Instead, we will do all we can to encourage the availability of musical materials, because our libraries are committed to access and service, which we see as beneficial to the musical communities we serve, and ultimately beneficial to our music publishers as well.

Just as the Music Library itself is a

less homogeneous institution than most general librarians comprehend, so our music publishers are a much more diversified group than most of us acknowledge. Some depend mostly on sales of copies, others on royalties from performances; some address a mass market of teachers or pop amateurs, others, a small, esoteric audience. All of them, in different ways, are committed to and clearly fascinated by the art of music, but also dependent on the financial bottom line.

Common Voice

Professionally, music librarians must find the way to address the community of music publishers in terms of the common voice they share. Furthermore, we must recognize that copying of music is a small problem, at least in financial terms, compared to the problems of copying sound recordings, films, or copyrighted computer programs. Small as we may be, MLA is prepared to lend its weight in support of our publishers. But all the time we will keep looking for ways to make music even more accessible.

The sci-fi music library of the future, of course, will take care of the whole problem for us. The musician will examine his repertory in the music library and make the copies he needs on the spot, providing a royalty payment through his library/credit card, thus circumventing retailers, inventories, printing presses, and the whole schmeer—and you can all believe this one when you see it.

Historically music publishers seem to have been worrying about the decrease in sales for roughly 70 years now, so far as I can document it in published statements. Since the rapid expansion of our music libraries has taken place mostly within the past 30-50 of these years, we can hardly take much of the blame. In fact, music librarians still want to see their efforts as contributing to the good of music publishers. Ultimately, I feel that music publishers will mostly agree. We have really had it right all along: the object is to make, not war, but music.

Understanding what each other can, cannot, and could do is basic to our futures.

Announcements

I am happy to report several major committee appointments. Richard E. Jones (University of Wisconsin-Milwaukee) is Chair of the Reference and Public Services Committee; Michael Fling (Indiana University) will be Editor of MLA's *Technical Reports* series; Kathleen Moretto (Franklin & Marshall College) will be our delegate to ANSI Committee Z-39. As of next year, Ida M. Reed (Carnegie Library, Pittsburgh) will become our Placement Officer, and Norma Jean Lamb (Buffalo and Erie County Public Library) will chair the Public Libraries Committee. In addition, Harold Samuel (Yale University) is the third member of the Awards Committee (instead of Michael Keller, who for technical reasons is ineligible to serve), while Leslie K. Greer (Temple University) and James B. Wright (University of New Mexico) are appointed to our Audio-Visual Committee.

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mla Newsletter

Marsha Berman, Editor

The *Newsletter* is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, 2017 Walnut Street, Philadelphia, PA 19103, 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 pertinent communications and short articles are welcome.

Please type and double-space contributions, and include your name and institutional affiliation. Address correspondence to the Editor, *MLA Newsletter*, UCLA Music Library, University of California, Los Angeles, CA 90024.

Deadline for submitting copy to the editor for the next issue is October 28, 1982.

Legislative Report

Copyright: *The Forthright Saga* ?

It has been a truly busy summer for the Legislation Committee, which has been zeroing in on the copyright issue on MLA's behalf. We met in Washington and in New York and we have completed and delivered to the General Counsel of the Copyright Office our survey on library photocopying of music materials under the new law.

In addition, the committee prepared a statement concerning the law which was passed by the Board, signed by President Krummel, and submitted to the Copyright Office, which is mandated by the Copyright Law in Section 108(i) to report to Congress the effect of the law on the library community. Copies of all documents were also taken to the House Subcommittee on Courts, Civil Liberties and the Administration of Justice (Judiciary) which oversees copyright legislation and to which the Copyright Office will report on January 1, 1983.

Any librarian with serious concerns regarding library photocopying of music is urged to write to their congressperson or to the Subcommittee counsel: Bruce Lehman, Counsel, House Subcommittee on Courts, Civil Liberties and the Administration of Justice, 2137 Rayburn Building, Washington, DC 20002.

Originally, the Working Group on PL 94-553 intended to issue a report on the survey results which spoke both for music librarians and publishers. A joint report was written at our New York meeting, but the music publishing community took exception to the copyright resolution which MLA passed in Santa Monica (reported in the March-April, 1982 *Newsletter*) and our publisher members were unsuccessful in getting the report approved by their MPA and NMPA boards—for various reasons, not the least of which may have been that the report was largely pro-library. They also did not wish at this time to submit the portion of the survey which concerned itself with music pub-

lishers.

Cornell Club Seven

During the New York meeting, however, music librarians impressed on our publisher colleagues that there are certain cases where it may be absolutely necessary to make a copy of a score or sound recording. After touching on the subject from time to time during the day, the "Cornell Club Seven" agreed that perhaps some changed language in the law could ease the librarians' burden. A draft was written, signed both by our own President Krummel and MPA's President Rosen and sent to the Copyright Office. The letter sent to the Copyright Office requested that the following subsection be added to Section 108 of the U.S. Copyright Law:

The rights of reproduction granted by subsection (e) may be exercised by libraries and archives in respect of musical works if the library or archive shall first undertake a reasonably diligent search for the copyright proprietor of such musical work, which search shall include, but not be limited to, the records of the Copyright Office. If, following such search, the copyright proprietor cannot be located, the library or archive may reproduce such musical work in accordance with subsection (e). If the search discloses the identity and location of the copyright proprietor, no such reproduction may be undertaken without the approval of the copyright proprietor.

It cannot be overemphasized that this language has not even approached becoming law. And, there are those who will argue that it represents no real concessions on either side. Perhaps the most important consideration is that, for the first time in a long legislative history, we have set the cornerstone for some much needed discussion between publishers, music librarians, and the Copyright Office.

MLA's Concerns

Sadly, throughout all of the foregoing the Copyright Office has stated that MLA's concerns are not a high priority within the framework of the entire Copyright Law. Therefore, it is all the more necessary that the Legislation Committee have the full support of the membership.

We are grateful to all librarians who

took the time to respond to our questionnaire and opine on the law and their situation. Some lengthy observations were received and included in the survey results. I personally want to thank the many patient MLAs who took roles in this drama.

Those who want to follow this further will be interested in attending their fall chapter meetings; our network of chapter representatives to the Legislation Committee will have copies of all materials which have gone to the Copyright Office and the House. (Obviously these do not have a copyright claim on them, so you may all feel free to duplicate away, if this would give vicarious pleasure.) Ultimately, the GPO will issue them free of charge, but anyone with a pressing need may request a copy from me ad interim.

What will be the outcome of all this? We can hardly guess, so stay tuned. It is most likely that hearings before the House will be called, so you may want to watch the Federal Register.

Carolyn Owlett Hunter
Chair, Legislation
Committee

Current Awareness Bulletin

Have you compiled a bibliography or discography, a finding list or index? Are you willing to share it with fellow librarians? Then the *Current Awareness Bulletin* is meant for you.

Send a description of your project and information on how others can obtain it to Norma Jean Lamb, Editor, *Current Awareness Bulletin*, Music Department, Buffalo and Erie County Public Library, Lafayette Square, Buffalo, NY 14203.

The fall issue of the *Bulletin* will be available in October. If you do not receive a copy through your MLA chapter, send a stamped, self-addressed envelope to the Editor.

Convention Reports

MLA in Los Angeles, 1982: Concluding Reports

Preconference: Public Services & Bibliographic Instruction—Conclusion

Part I of this report appeared in Newsletter no. 49.

Grant Applications for the Music Librarian. Suzanne Thorin (Library of Congress), Marie Griffin (Institute of Jazz Studies, Rutgers), and Linda Solow (Massachusetts Institute of Technology) ran the session on grant applications. Drawing upon their combined experiences, they discussed three sources of funding: foundations, government agencies, and corporations, and came up with the following conclusions:

Corporations often react negatively to grant applications from state supported institutions because they feel they already support such institutions through their taxes. Local agencies should be sought out to support projects of local interest. NEH offices have personnel who can help write or rewrite a proposal. Many institutions have grant offices set up to coordinate the efforts of their departments with individuals seeking grants.

Support from the library administration for a music library project is almost always an essential prerequisite for a successful proposal. Almost all grants involve matching funds or staff time. Music librarians can apply for grants to do research, particularly if they have faculty status or some teaching responsibility. Finally, if your grant proposal does not succeed at first, try again!

Lacunae in Music Reference. Susan Sommer (New York Public Library) and Gillian Anderson (Library of Congress) provided an enlightening and entertaining perspective on the gaps and biases in music reference tools. The workshop was structured as a question and answer session, highlighted by colorful miniskits that humorously depicted special

problems.

Discussion covered a number of questions that are difficult to answer from the usual published reference sources. These questions included, among others, requests for information about current topics such as disco and salsa, the location of special editions and unpublished manuscripts, theme or background music for TV shows, music for songs to be sung in plays, programs for European music festivals, the value of old records, and of the "Strad-in-the-attic." The discussion leaders and the workshop participants offered various solutions, ranging from creation of vertical files, information card files, updating reference books with in-house annotations, using specialists (such as local radio DJs) as resource people, to the Smithsonian bibliographies about musical instruments. The session was practical and helpful.

Publicity. Linda Solow moderated a panel consisting of Ann Basart (University of California, Berkeley) on newsletters, Barbara Davis (California State University, Fullerton) on printed guides, and Marsha Berman (University of California, Los Angeles) on exhibits.

Newsletters are an informal, immediate, and relatively inexpensive means of communication. A successful newsletter has a clear purpose, a target audience, and good format and content. Problems of cost, time, staffing, and equipment should be balanced against the positive aspects of good public relations that a library newsletter provides.

Librarians planning to produce printed guides need to know the publication policy of their institutions. Many libraries have abandoned a general handbook in favor of small, individual guides to special services and subjects.

Exhibits are supplementary public relations tools and often promote library use, publicizing new publications and events related to the library. Exhibits

must be well prepared and have visual appeal because they represent the library's public image.

Special Services. This meeting on outreach programs for the special patron was led by Richard Colvig (Oakland Public Library) and Suzanne Thorin. Colvig described how Oakland Public Library's Handicapped Services function to help patrons obtain Library of Congress services to the handicapped, recruit volunteers to assist individual handicapped musicians, and disseminate information on local events and opportunities of interest to blind musicians via free monthly cassettes. In addition, Project Outreach, a mobile unit, visits seventy facilities a month, to take cassettes and players to patrons and to conduct sing-alongs, for which a large print songbook has been developed.

Thorin, who heads the music programs of LC's National Service for the Blind and Physically Handicapped, said that services include providing braille and large-print scores, publishing the free periodical *The Musical Mainstream* and *Music Article Guide* in both braille and large-print editions, and lending recordings of a musical instruction nature. She pointed out that requests can be made for the braille of specific musical scores or periodical articles. The National Service is also working on an international directory of braille music collections.

Staff Training. The literature on staff training is negligible, but two views were presented in this session.

Stephen Fry explained the training procedures at UCLA for paraprofessionals who work at the reference desk. A continuous learning experience is provided with regular in-service training sessions for the entire staff. Kathryn Logan (University of North Carolina, Chapel Hill) spoke of training student staff. The librarian's attitude toward the student helps determine the student's

attitude toward the job. Working in a library is part of a student's education; the student should be trained and encouraged accordingly.

Textbooks. John Druessedow (Oberlin Conservatory) presented an account of the methods used in compiling his *Library Research Guide to Music*, to be published soon by Pierian Press. Aimed toward the undergraduate approaching the first important research paper, this book takes the student through each step of the project from formulation of the topic up to the actual writing process, introducing the student to the use of the catalog and basic resources.

Mimi Dudley (University of California, Los Angeles) described the evolution of her basic orientation workbook which has served as a model for many general and specialized workbooks in other libraries throughout the country. Her workbook, based on the premise that all students enter college without experience in library resources, must be frequently revised to accommodate new material, and it can be modified to include more direct contact with librarians. She emphasized her goal of providing a positive, successful experience.

She will gladly give suggestions to help people develop their own workbooks, or share her bibliography on workbooks. Write to her at the University Library, Library Administrative Office, University of California, Los Angeles, CA 90024. For a copy of the workbook now in use, send a check for \$5.00, payable to the Regents of the University of California, to the same address.

Reports were contributed by Linda Barnhart (University of California, San Diego), Janet Bochin (California State University, Fresno), Don Hixon (University of California, Irvine), Judith Kaufman (State University of New York, Stony Brook), Norma Jean Lamb (Buffalo & Erie County Public Library), Melva Peterson (City College, City University of New York), Ray Reeder (California State University, Hayward), Don L. Roberts (Northwest-

ern University), Susan Sonnet (University of California, Santa Barbara), Ruth Watanabe (Sibley Music Library), and coordinated by Ann Basart (University of California, Berkeley), Preconference Co-Organizer.

Open Forum

Salvaging a Treasure: Pop Songs in the New York Public Library

The Music Division of the New York Public Library at Lincoln Center has amassed over the years a collection of American popular songs in sheet music. It numbers approximately 120,000 pieces, beginning with the year 1890 and extending to the present. It has no index but is arranged chronologically by year of copyright and alphabetically by song title within each year.

Separate from this first collection is the library's regular, working pop-song collection which is largely in bound volumes, indexed by title and first line of text. This collection, also arranged by year of copyright, begins with 1890 and extends to 1956. Because of its index, this is the collection most accessible to and most used by the public. The other, larger, unbound collection is also a working collection, but its use depends upon knowledge of the copyright date of a desired song.

At the moment the unbound collection resides in acid-free storage boxes, within acid-free paper folders. Though the library has worked for some years on plans to further preserve the collection, it was only in the spring of 1980 that a decision was made to microfilm it. This is a cause for general rejoicing in the field of American pop-song scholarship.

Richard H. Jackson
New York Public Library

Computerized Register of Voice Research: Designing an In-House Database

The Computerized Register of Voice Research (CRVR) is an online database that provides researchers with bibliographic information on recent publications dealing with the human voice.

CRVR makes use of a canned, commercially available data-management program. The presentation included brief descriptions of the process of designing such a tailor-made database, the construction of a thesaurus of index terms, and the ways in which information can be retrieved and displayed. Examples included actual items from the CRVR files and also other potential uses for such a system, such as bibliographic control of a rare book or historical sheet music collection.

Theophil M. Otto
Southern Illinois
University at
Carbondale

MOUG Meets

The Music OCLC Users Group (MOUG) met just prior to the MLA meeting in Los Angeles on February 1. The all-day session began with Glen Patton, from OCLC's Cataloging Section, speaking about "New Developments at OCLC." Some of the topics he addressed included work on authority files, prospects for enhancement capabilities, and the extension of operating hours (of special benefit to users on the West Coast and in Hawaii).

At present, MARC records for music scores and sound recordings do not exist, and Catherine Garland (Library of Congress) discussed LC's progress on the implementation of a MARC format for music, scheduled for completion in the summer of 1982. A useful document entitled "Recent Changes to the OCLC MARC Music Formats" is available from Don Hixon, The University Library, P.O. Box 19557, University of California, Irvine, CA 92713.

Next, Joan Swanekamp (Sibley Music Library) and Hixon collaborated on the presentation of a brief paper on both the tremendous advantages and the multitude of problems associated with retrocon projects in music. Christina McCawley (West Chester State College), David Knapp (Oberlin College), and Desiree de Charms (Illinois State University at Normal) participated in a

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Convention Reports

MOUG Meets

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panel on the use of paraprofessionals in OCLC music cataloging.

After lunch, a brief MOUG business meeting was followed by a three and one-half hour tagging workshop. Presented jointly by Glen Patton and Robert Cunningham (NELINET), the workshop was designed primarily to acquaint users with new developments in the score and sound recording formats, including new input fields and recent innovations in other fields.

Don Hixon
University of California,
Irvine

RLG Music Program

The Research Libraries Group (RLG) Music Program Committee met on February 1, 1982, before the MLA conference in Los Angeles.

The music conspectus is relatively well along at present and various approaches to producing a conspectus for recorded music are being considered. A title count of the member music collections is being prepared by shelf list measurement, to strengthen the conspectus. The group discussed the assignment of master copy responsibility for music journals.

A large number of possible bibliographic projects were discussed and voted on by the body. The approach favored was to ask the RLG staff to explore the possibility of finding funds for (a) an 18th-century journal indexing project, (b) a means of access to primary music sources on microfilm, and (c) a 20th-century journal indexing project, 1900-1949.

A subcommittee consisting of Silver, Samuel, and Cody was asked to make suggestions for cooperative cataloging

of backlogs and future acquisitions of phonorecords. The meeting ended by adopting a resolution urging that the Library of Congress not delay the implementation of the music MARC format.

Martin Silver
University of California,
Santa Barbara

ARSC Meets in Syracuse

Sounds of the past, reflections on ARSC history, and consideration of improved access to and restoration of early recordings typified the 1982 Association for Recorded Sound Collections annual meeting held at Syracuse University, May 20-23, 1982.

The meeting opened on a reflective note, with reminiscences by ARSC old-timers Walter Welch, Donald Leavitt, Paul Jackson, and Phil Miller; ARSC Archivist, Harold Heckendorn, was chair.

The last three issues of the ARSC Journal included a series of articles on the Mapleson cylinders, and attendees were eager to hear these recordings at a session devoted to the cylinders. When David Hall reviewed the incidents surrounding the creation of the cylinders, their acquisition by the Rodgers and Hammerstein Archive of Recorded Sound, and their restoration, he did not disappoint his listeners. Several excerpts of recordings made at the Metropolitan Opera between 1903 and 1905 were heard, and tapes of all the cylinders were played late into the night in Hall's suite. Hearing these early brown wax recordings is a remarkable experience; the orchestral reproduction is unexpectedly good.

AAA Project

"Report on the AAA Project," described the progress of the ARSC sponsored project to provide bibliographic access to the 78rpm collections in the

archives of Syracuse University, Stanford University, Yale University, New York Public Library, and the Library of Congress. It is well underway: the initial data-gathering process consisting of microfilming the record collections is about half complete, and computer indexing to MARC standards has just begun. The catalog, *The Rigler and Deutsch Record Index*, is to be completed within a three-year period at a cost of about \$1.00 per record. It will provide access to over 600,000 recordings in the five archives.

Garrett Bowles
University of California,
San Diego

The President Reports

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At our June meeting in College Park, the Board devoted several sessions to matters of long-range planning. Specific matters discussed included the function, size, and duties of the Board itself; our changing relationship with publishers (as discussed above); a promotion and development program, particularly in the music community; and support for more effective committee work. Partly as a result of the session, the *MLA Handbook* is being revised. An increase in dues will be proposed at the Philadelphia business meeting.

Finally, the Board will authorize our Finance Committee to move to a new fiscal year, extending from July 1st to June 30th. A six-month budgetary cycle will be used for the first half of 1983. The calendar year has proven to be ill-suited to the rhythm of several of our most important activities, including the publication schedule of *Notes* and the timing of the annual meeting. Members who have questions are invited to ask me or the MLA Fiscal Officer, Margaret Lospinuso, Music Library, University of North Carolina, Chapel Hill, NC 27514.

D. W. Krummel
President, MLA

News from the Chapters

Mountain-Plains

Representatives from seven states gathered in Santa Fe, New Mexico for the annual meeting of the Mountain-Plains Chapter May 27-28, 1982. Participants enjoyed a variety of interesting and informative sessions.

The first day's meetings were held at St. John's College. Marty Stone, music librarian at St. John's, spoke about music libraries and public relations, and the relationship between St. John's and the musical events in Santa Fe. The afternoon's sessions included a discussion on indexing and the development of in-house indexes by Dorman Smith (University of Arizona) and Kurtz Myers (Denver). A wine and cheese party hosted by St. John's College with entertainment by the Black Mesa Ensemble of Santa Fe ended the day's activities.

On the second day, members enjoyed a walking tour of the historic section of Santa Fe, as well as a tour of the Santa Fe Opera facilities. After a delicious Italian lunch prepared especially for the group, members convened for the business meeting. Outgoing President James Wright (University of New Mexico) announced the new officers for 1982-84: President Marc Faw (University of Oklahoma), Vice-President/President-elect Dorman Smith (University of Arizona), Secretary/Treasurer Laurie Eagleson (Eastern New Mexico University), re-elected to second term of office, and Member-at-large Marion Lonsberry (Denver Public Library). Members voted to accept Marc Faw's invitation to hold the next annual meeting in Norman, Oklahoma in May 1983.

Laurie Eagleson
Eastern New Mexico
University

New York State/Ontario

The spring meeting of the New York State/Ontario Chapter was held May 1, 1982 at the Buffalo & Erie County Public Library in downtown Buffalo. After

words of welcome from Norma Jean Lamb, David Ossenkop introduced the morning speaker, J. F. Weber, editor/compiler of the Discography series of vocal recordings and record reviewer for *Fanfare* magazine.

Following lunch, Diane Parr Walker (SUNY Buffalo), chair, conducted a business meeting. The fall meeting will be held in Potsdam. Topics for future programs were discussed and the Secretary/Treasurer's report given.

Julius Kovach (Head Librarian, Buffalo Philharmonic Orchestra) was the afternoon speaker, delivering an entertaining talk entitled "Trials and Tribulations of an Orchestra Librarian."

The meeting concluded with a tour of the Music Department of the Buffalo & Erie County Public Library.

Ann McCollough
Sibley Music Library

New England

A full agenda awaited registrants at the April 23, 1982 spring meeting of the New England Chapter in Springfield, Mass. We met at the Quadrangle, a five-part complex of the Springfield Library and Museums Association.

"Appraisal of Gifts to the Library—How to Advise Your Donor and Stay Within the Law" was the topic addressed by our first speaker, Mary Downey Costello, a specialist in tax law. She described how values are determined for IRS audits based on fair market value, and advised us to recommend that a donor get a professional appraisal, especially if a gift is valued at more than \$200. John Lubrano, of J. & J. Lubrano, antiquarian music dealers, South Lee, Mass., spoke next, describing how he sets his prices.

After lunch Cynthia Pawlek (Dartmouth College) described the computer-analyzed sound recording project which has enabled Dartmouth to make otherwise unanalyzed works accessible by composer and title. In addition, country of composer, language of performance, dates of the composer or

performance, form of composition, call number and record label and number are all searchable. Dartmouth has printouts and microfiche listings by composer, title, and country. There is a similar computerized index to the sheet music in their Special Collections. Both of these programs will ultimately be part of Dartmouth's online catalog which was described by Emily Fayen, Director of Library Automation at Dartmouth.

Jean Morrow (New England Conservatory) planned the program, aided by Sylvia St. Amand, Music Librarian of the Springfield Library. Newly elected officers are Jean Morrow, Chair, Frank Gramenz (Boston University), Vice-Chair/Chair-Elect, and Dorothy Bogner (University of Connecticut), Member-at-Large. Kersti Tannberg (Wheaton College), continues as Secretary-Treasurer. A wine and cheese reception brought a most interesting meeting to a pleasant conclusion.

Priscilla H. McCarty
Bowdoin College Library

New MLA Publications

MLA Index & Bibliography Series

A Checklist of Music Bibliographies and Indexes in Progress and Unpublished, 4th ed., compiled by Dee Baily, 1982. (No. 3, revised)

Speculum: An Index of Musically Related Articles and Book Reviews, 2d ed., by Arthur S. Wolff, 1981. (No. 9, revised)

Technical Reports

Index to Audio Equipment Reviews, 1981, by Arne Jon Arneson and Stuart Milligan, 1981. (No. 12)

Coming in Next Issue:

IAML/IASA Conference reports
More details of Philadelphia

New Faces/New Jobs

Janet Gale Aaronson, Chief Catalog Librarian, Music Library, Rutgers University, New Brunswick

Helen Bartlett, Head Catalog Librarian, Yale University Music Library

Mary A. Benton, Librarian-Technical Services, Talbott Library, Westminster Choir College

Jan Cody, Music Librarian, Music Library, Rutgers University, New Brunswick

Morgan Cundiff, Piano Archives Librarian, International Piano Archives, University of Maryland

Deborah G. Davis, Assistant Librarian, Lila Acheson Wallace Library, The Juilliard School

Heidi Goldberg, Librarian, Opera Library, San Francisco Opera

Deborah Greene, Staff Librarian, Music and Art Department, Carnegie Library of Pittsburgh

Marguerite Hermann, Librarian in charge of the Technical Processing Section, Music Library, University of California, Berkeley

Charles M. Herrold, Staff Librarian (Music/Art Cataloger), Catalog Department, Carnegie Library of Pittsburgh

Alan E. Hoffman, Music Reference Services Librarian, Visiting Affiliate Librarian, Music Library, Indiana University

Nancy Kobialka, Music Librarian/Assistant Professor, Music Library, University of Miami, Coral Gables

Karl Kroeger, Associate Profes-

sor/Head, Music Library, University of Colorado, Boulder

Patrick McCarty, Cataloguer (Editorial Dept), Carl Fischer, Inc., Music Publishers

Kathleen J. Moretto, Director, Library, Franklin and Marshall College

Holly Oberle, Music Cataloger/Assistant Professor, Music Library, University of Miami, Coral Gables

Carolyn Rabson, Conservatory Librarian for Reference Services, Conservatory Library of Oberlin College

Roger Tarman, Chief Collection Development and Reference Librarian, Music Library, Rutgers University, New Brunswick

Mimi Tashiro, Assistant Music Librarian, Stanford University Music Library

Carol W. Tatian, Reference Librarian, Brown University Library

Dawn R. Thistle, Music Librarian, Holy Cross College Music Library

Suzanne E. Thorin, Head, Research Facilities Section, General Reading Rooms Division, Library of Congress

... And Retirements

Elsie Fardig, retired in May, 1982, after 25 years as Music Librarian, University of Miami

John Spula, resigned from his position as Cataloger at the Sibley Music Library, Eastman School of Music, to pursue an advanced degree in English at the University of Houston

Ohio and Oregon Music

Ohio Field Recordings in the Archive of Folk Culture and *Oregon Field Recordings in the Archive of Folk Culture* are the titles of two finding aids recently issued by the Archive. These are available upon request as well as a complete list of publications from the Archive of Folk Culture, Library of Congress, Washington, DC 20540.

Calendar

October 17-21, 1982: American Society for Information Science, Conference, "Information Interaction," Columbus.

November 4-7: American Musicological Society, 48th Annual Meeting, with the **Society for Music Theory**, 5th Annual Meeting, Ann Arbor.

November 11-14: Society for Ethnomusicology, 27th Annual Meeting, College Park.

January 8-13, 1983: American Library Association, Midwinter Conference, San Antonio.

January 19-24: 44th National Audio-Visual Convention and Exhibit, New Orleans.

March 2-5: Music Library Association, 52nd Annual Meeting, with the **Sonneck Society**, March 4-6, Philadelphia.

mla Newsletter

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MLA 52nd Annual Conference
Philadelphia March 2-5, 1983