Oja, Young, and Frank win Publication Prizes

MLA’s 1982 publication prizes were announced at the Austin conference by Dena Epstein (University of Chicago), chair of the Awards Committee.

Carol Oja received the award for the best book-length bibliography or other research tool for her American Music Recordings: A Discography of 20th Century U.S. Composers (Brooklyn: Institute for Studies in American Music, Brooklyn College). The committee found Oja’s discography of great practical value, full of useful detail. It should be a necessary addition to every music library collection for years to come.

Bradford Young received the prize for the best article-length bibliography or article on music librarianship. His article “An Account of Printed Musick ca. 1724,” appeared in Fontis Artis Musicae, 29 (July-September, 1982) 129-136. The committee described it as creative and resourceful, utilizing advanced skills in music bibliography to discuss the social and economic forces involved in music publishing.

For the best review of a book or score in Notes, the award went to Andrew Frank, for reviews of musical scores by Ellen Taaffe Zwilich, George Walker, Peter Maxwell Davies, in Notes, 38 (March 1982) 691-693, and Jacob Druckman, in Notes, 38 (June 1982) 930-931. His reviews exemplify his fine approach to 20th-century music. His descriptions are concise, clear, and meaningful to readers who have not seen or heard the music, while relating the works to the composers’ other works and to 20th-century music as a whole.

The committee recommends that attention be given next year to soliciting more nominations for these awards. It would be desirable to involve more of the membership and the musical community in selecting works for recognition. Garrett H. Bowles (University of California, San Diego), and Harold E. Samuel (Yale University) also served on this year’s committee. Samuel will chair the Awards Committee for 1983 prizes.

MLA Searches for Newsletter Editor

The MLA Board is seeking applications for a newsletter editor, whose appointment will begin July, 1984. The board would like to expand the Newsletter without increasing printing costs (see President’s report, p. 2). The present Newsletter budget of $4800 pays for printing and mailing 2200 copies each of 4 issues, 8-16 pages per issue. Printing costs presently average $95 per page.

Nominations should include qualifications and relevant experience of the candidate. Applicants should write a statement outlining how s/he would produce an expanded publication and describe the format and character of the expanded text, prioritizing regular features and occasional articles.

Address nominations to Mary Davidson, Music Library, Wellesley College, Wellesley, MA 02181, by May 1, 1984. Members of the Publications Committee will be consulted for the final decision.

Plans Underway for 1985 Louisville Conference

Program Committee Requests Proposals

The Seelbach Hotel in Louisville, Kentucky will be the site of the 54th annual conference of the Music Library Association, March 6-9, 1985. Local arrangements will be coordinated by Marion Korda, Music Librarian of the University of Louisville. Karl Kroeger (University of Colorado) chairs the Program Committee, whose members include Marie Kroeger (University of Denver), Dena Epstein (University of Chicago), and Ned Quist (Peabody Conservatory).

The Program Committee invites the MLA membership to submit proposals for papers or sessions to be presented at the conference. The committee is particularly interested in some follow-ups on issues raised in the 1984 pre-conference workshop on computers in the music library.

Continued on p. 15

Inside

In memoriam:
Walter Gerboth .................. 4
Irving Lowens .................. 5
Convention reports ............... 6-11
Committees request help ........... 12
Happy 90th to N.S. ................. 14
The President Reports

Kudos to Austin Planners

What a good meeting we did have in Austin! Kudos to John Tanno and his committee (Dee Baily and Connie Field) for planning such a well-balanced, timely, and interesting program; to Jeff Rehbach and Ruth Tucker for an excellent workshop; and to the energetic Olga Buth and her committee (Robin Fradenburgh, Vicki Skinner, Mary Jane Stolais, and Judy Weidow) for arranging the tours, concerts, and receptions, as well as all the events in the hotel.

The board took a good look at our finances and our management, and pronounced us healthy on both counts. By coincidence, both our Treasurer, Harold Diamond, and our Executive Secretary, Suzanne Thorin, have announced their intention to resign: Harold effective summer 1984, and Suzanne summer 1985. A search for their successors is underway. Nominations may be sent to me, at Wellesley College through June.

Your excellent Newsletter editor, Marsha Berman, is resigning too, effective June, 1984. The board would like to take this opportunity to experiment with a changed format in order to produce an expanded text, sacrificing, if necessary, the present production style for a more utilitarian method—one which could include extended committee reports, for example, or short bibliographies on topics of urgent interest.

Administrative appointments

There are a raft of new appointments to report. New board assignments are: Gordon Rowley, Fiscal Officer, and Richard Jones, his assistant; Jean Geil is Development Committee chair, and Karen Nagy continues as a member; Judith Kaufman is parliamentarian, and Arne Areson her assistant. New committee chairs are: Leslie Greer (University of Oregon), Audio-Visual Committee; Harold Samuel (Yale University), Awards Committee; Connie N. Field (Northwestern University), MARC Subcommittee of the Bibliographical Control Committee and MARBI representative; Jeffrey Rehbach (Middlebury College), Education Committee; Bruce Wilson (University of Maryland), Legislation Committee; Frank Gramenz (Boston University), Microforms Committee; and Dorman Smith (University of Arizona), acting chair of the Reference and Public Services Committee.

Walter Gerboth

In spite of all our good feelings about the success of this meeting, we are all deeply saddened by the death of Walter Gerboth, our beloved mentor and friend in so many aspects of our work and being. The MLA Index and Bibliography Series was begun in 1964 during his tenure as Publications Chairman, 1963-1966. The first two numbers were New York Chapter projects, no doubt at Walter's urging. 1965 brought the first edition of the Checklist of Music Bibliographies as the third number in the series, which Walter had projected in 1963, in "Notes for NOTES" with the characteristic statement that, "Considering the lacunae which exist in music bibliography, it seems senseless and wasteful to have useful bibliographic tools committed to semi-obscenity and to have time and effort spent on works which already exist or are in progress. Clearly there is a need to know who has prepared (or is preparing) what, and where it can be located"—followed by, in case we didn't get the point, "We need bibliographic control of our bibliographic activities."

In 1966 he was elected to the board as Member-at-Large. From 1969 to 1971 he was president, during which time both the Newsletter and the Music Cataloging Bulletin were founded, the latter with his younger colleague, Katherine Creelman (now Skrobela), as editor. It is in recognition of such sponsorship of music librarians early in their careers that MLA has established an award (see p. 5). Indeed, Walter opened his first message from the president, in the first issue of this Newsletter with, "The activities of MLA are so extensive and varied that one of the president's chief duties is to arrange for the involvement of MLAers in those activities." In that sense Walter never stopped being president.

We will miss his energy, his enthusiasms, and his constructive rage.

Mary Wallace Davidson
President, MLA

MUSIC LIBRARY ASSOCIATION
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Arne Areson, University of Wisconsin-Madison; Richard W. Jones, University of Wisconsin-Milwaukee; Karen Nagy, Northwestern University

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, P.O. Box 487, Canton, MA 02021, and is issued to its members free.

The purpose of the Newsletter is to keep the membership 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.

The deadline for submitting copy to the editor for the May-June issue is April 13, 1984.

ISSN 0580-289X
The Acquisition and Cataloging of Music and Sound Recordings: A Glossary, compiled by Suzanne E. Thorin and Carole Franklin Vidal, 1984 (MLA Technical Reports, no. 11; ISSN 0094-5099; ISBN 0-914954-32-6), $14.00; Members, $11.25. The glossary includes terms used in both current and earlier Library of Congress practice, as well as words and abbreviations commonly found on title pages of scores, on labels and containers of sound recordings, and in bibliographic and descriptive sources utilized for acquisition and cataloging of these materials, along with a few general bibliographic terms with definitions peculiar to music.

The National Survey of Music Library Statistics, compiled by the Music Library Association Administration Committee and edited by Brenda Chasen Goldman is available at cost from Ida Reed, Music and Art Department, Carnegie Library of Pittsburgh, 4400 Forbes Avenue, Pittsburgh, PA 15213. Checks for $7.50 should be made payable to the Music Library Association.

The Teaching of Music Librarianship
Ruth Watanabe
Eastman School of Music

When I became Librarian of the Sibley Music Library, ours was a small operation with a staff consisting of a cataloger, secretary, eight student aides, and me. Our collection sat comfortably on two levels of the library building, with two more levels into which to expand—"some day," as we complimentedly said. But that was 1947. Within a few years the nation witnessed the burgeoning of colleges and libraries. Professors battled the "publish or perish" dictum and the information explosion was upon us. Suddenly, it seemed, ours was a large, complicated collection, with new staff, responsibilities, duties, and clientele. And now we have automation, preservation programs, microprint services, computer searches, and space problems galore. Speed and accuracy have become bywords for providing music library service.

Just as significant, though perhaps not nearly so dramatic, has been the change in training opportunities for librarians. The MLA founders were by no means library-school trained. Each pioneer struck out for himself, experimenting with procedures, rejecting some and adopting others, until a corpus of professional standards and techniques was developed. In the 1940s and 1950s there was scarcely a library school offering specialized courses for musicians. The excellent class in music bibliography offered by Catharine K. Miller at Columbia was the exception rather than the rule, as schools adhered closely to their generalist curricula.

In 1957, on the suggestion of A. I. McHose, Director of the Eastman School Summer Session, the Sibley Library hosted its first workshop for music librarians. Like the others which followed during the next fifteen years, the workshop provided opportunity for the identification and discussion of problems peculiar to music collections. Well established librarians gave encouragement and advice to younger neophytes. Community spirit was

Continued on p. 15

GEAC Music Users Group Formed

At a meeting of GEAC users which took place on February 20, 1984, during the MLA pre-conference, a GEAC Music Users Group was established. Twelve institutions were represented at the initial meeting of the group, whose goals are to share information and concerns with regard to the handling of music materials in the GEAC system, and to initiate a dialogue with GEAC on matters of concern to the music user community. Any libraries not already on our mailing list who are presently using or considering GEAC for an automated library system are invited to contact Ivy Anderson, Coordinator, Brandeis University Library, Waltham, MA 02254 (617/647-2524).

NEH Funds Feasibility Study for American Music Bibliography

The National Endowment for the Humanities has awarded a grant to the Music Library Association for purposes of studying the feasibility of a major cooperative bibliographical program covering the music published in the United States since ca. 1826.

The project calls for three separate reports, for which the major responsibility has been assigned as follows:

Program: D. W. Krummel, principal investigator for the project, will study the context of the program in general, summarizing the utility to musicians and scholars of a bibliographical record of the material; establishing a working definition of the scope of the material to be covered; and considering the advantages and disadvantages of an interrelated program for photocopying the materials, for purposes of access and preservation.

Repositories: Jean Geil (University of Illinois) will survey the collections that have been identified as major repositories of early American music. Data: Mary Kay Duggan (University of California, Berkeley) will consider the question of bibliographical descriptions of the material, appropriate to the needs of performers and scholars who work with it.

This work will be done during the early months of 1984; a final report is scheduled for completion during the summer of 1984. For further information, contact D. W. Krummel, Graduate School of Library and Information Science, University of Illinois, 1407 West Gregory Street, Urbana, IL 61801 (217/333-1666).
In Memoriam: Walter Gerboth
Joseph Boonin
Jerona Music Corporation

I first met Walter Gerboth at the outset of my MLA career, almost a quarter-century ago. A young librarian, the ink still wet on his MLS, I was taken under the wing of the chapter chairman and immediately given a project. How like Walter and how thoroughly “MLA.” In the intervening years, I got to know Walter much better and, to me, he was the consummate music librarian: equal parts scholar, pragmatist, hard worker, friend and humorist. Walter’s death has left an empty space in the lives of so many of us that can never be filled. We will remember him fondly.

Remembering Walter Gerboth
Linda I. Solow, Massachusetts Institute of Technology

There are many ways in which Walter Gerboth will be remembered. As a teacher, mentor and guide, leader, and friend he will be dearly missed by all who are part of the far-flung family of the music library world. His unselfish dedication and seemingly boundless energy, his sharp sense of humor, and the open and analytical way he had of exploring a problem will not be soon forgotten.

I knew Walter first when I was a student at Brooklyn College. He seemed to know everything, and had answers to all my questions. Several years later, when I was preparing my master’s thesis under his guidance, I noticed how much he enjoyed my raising questions, especially when they led to a lengthy debate over some particular point. This could have been a method of arranging bibliographic information, an indexing issue, or perhaps a method of proceeding with my studies. Walter loved this kind of analytical exploration—especially if he got to play devil’s advocate. He was very good at this, and I was forced to work incredibly hard to win any point at all with him! This stimulating challenge led to my decision to become a music librarian.

Walter’s role as president of MLA and as “gray-bearded advisor” may be the one that his colleagues will remember most. His personal efforts to welcome newcomers and to involve them immediately in challenging activities contributed greatly to the present vitality of music librarianship in this country. By his own continued lively scholarly interests and his encouragement of his colleagues’ pursuits, his excellent advice (but only when solicited!), his joy in the accomplishments of others, and the unselfish giving of his time and talents, he set an outstanding example for all.

Finally, Walter will long be remembered as friend as well as colleague. His warm honesty, creative imagination balanced by a clear sense of practicality, sharp wit, and endless enthusiasm for learning and life will be remembered by all who knew him and shared their world with him.
Walter Gerboth
Susan T. Sommer
New York Public Library

Walter Gerboth was too young to get a citation from MLA, too young to receive a festschrift or any of the other prizes with which we honor those who have made the most significant contributions to our profession. He was only just 59 when he suffered the massive heart attack which stunned his friends at the MLA meeting in Austin a few weeks ago. Because he chose to devote his energies to service professions—librarianship and teaching—his greatest achievements were intangible; they are carried in the hearts of his students, his colleagues, his fellow music librarians.

During the many times Walter’s name came up in conversations as he lay in a coma in the hospital at Austin, I was struck at how often the tone changed from gloom at the situation to a cheerful celebration of the man himself. Walter would have liked that. Two things you could always count on from him were honesty and humor. And if he showed us it was always necessary to face a situation squarely, he also knew it was often easier to do so with a smile—albeit a wry one at times. Walter Gerboth was a man of principle and characters; he was generous, unselfish and kind. He found deep satisfaction in helping people find knowledge, wisdom, and of course, the joy of music.

I myself will always remember certain special moments—the way he would give up a precious Saturday’s sailing to attend a (rather dull) local chapter meeting, the righteous indignation he occasionally directed at the rhetoric of some of our publisher friends, the humor and understanding with which he fired me from my first MLA committee chairmanship. Each of us who knew him will have our own memories, and a little piece of what is best in us will be there because of him. Goodbye, Walter, we will miss you.

MLA Gerboth Award Established

In honor of his memory, the Music Library Association has established the Walter Gerboth Award, to be offered annually. The award will be given to music librarians in the first five years of their professional career for a research project in progress. Contributions may be made to Harold Diamond, 17 Calumet Avenue, Hastings-on-Hudson, NY 10706. Checks should be made payable to the Music Library Association and identified for the purpose of this award.

Brooklyn College tributes

Brooklyn College has announced that the Music Library will be renamed the Walter W. Gerboth Music Library. Plans are underway to establish a Walter Gerboth endowment fund for the purpose of enhancing the library. Funds are also being sought to establish a scholarship in his memory. Information about these funds may be obtained from Dorothy Klotzman, Conservatory of Music of Brooklyn College, Brooklyn, NY 11210. A memorial tribute to Walter Gerboth will be held on Monday, May 7, 1984, at 4 p.m., at the Gershwin Theatre, Brooklyn College. His friends and associates are cordially invited to attend.

Irving Lowens, 1917-1983


In Memoriam: Irving Lowens

D.W. Krummel, University of Illinois at Urbana-Champaign

The death of Irving Lowens on November 14th deprives us of one of music libraries’ best friends. The official record may show him employed as a librarian for only a few brief years around 1960; but he was clearly recognized as a member of the Library of Congress Music Division community for the better part of a decade before that. Discovering the Sonneck newspaper transcripts around 1952 was probably the catalytic event that transformed a good scholar into a great one, as it initiated his long involvement with Notes and MLA as well.

His generosity and support were those of a great reference librarian; his fastidiousness was that of a distinguished cataloger. His collector’s knowledge of the importance of titles and points was the envy of any acquisitions librarian. His knowledge of library collections, politics, and administrative settings, and his gregarious organizational activity, although focused more in the music than in the library world, were comparable to those of the great leaders of librarianship. Appropriately, then, he was to serve as MLA’s Vice President in 1964-65, and as our eighteenth President in 1965-66.

Professionally we will miss one of the greatest champions of American music in our libraries since Oscar Sonneck. In particular we will miss his personal support in developing a program for nineteenth-century American music bibliography, a project that was especially dear to him. Other commitments and declining health may have limited his involvement in MLA over the past years; but his quiet, selfless energy and his uncompromising standards remain an important part of the model for MLA’s continuing best efforts.

Lowens Award Established

The Spring 1984 issue of the Sonneck Society Newsletter contains many tributes to Lowens, the society’s founder and first president. The society has established an award to memorialize his work. Recogni-
Convention Reports

Austin Hosts MLA's 53rd Annual Conference

Convening in sunny Austin, February 22-25, 1984, MLA conference attendees had a wide choice of sessions, open committee meetings, music recitals and good food. Mariachi music highlighted the cocktail hours, the extraordinary library collections and facilities of The University of Texas dazzled the visitors. A total of 265 MLA members and friends attended the conference. At the banquet, which featured a Texas barbecue and dispensed with the traditional after-dinner speaker, diners were treated to a sing-along and costume contest, conducted by Donna Mendro (Dallas Public Library), who gave a wonderful impersonation of a native Texan. Full of Texas cheer, many spirited members then went on to the Silver Dollar Cafe to dance, play pool, drink beer, and party.

Business meeting

A tribute to Irving Lowens, who died last November, opened the business meeting.

On a positive note, both the treasurer and the executive secretary had good news to report. MLA finances are in excellent condition. Membership has increased, and there are now 3441 members and subscribers to Notes. Twenty-six exhibitors were on hand for the Austin meeting.

The 1985 meeting will take place in Louisville (see p. 1). Future meetings are scheduled for Milwaukee (1986) and Atlanta (1987).

Dena Epstein announced the publication awards (see p. 1) and citations were presented to Richard Angell, who sent a letter of thanks, and Carlton Sprague Smith, who was at the meeting to accept the citation. (Their remarks will appear in the May-June Newsletter—Ed.)

New officers

Election results were announced: Geraldine Ostrove (New England Conservatory), Vice President/President Elect; Ruth Tucker (University of California, Berkeley), Secretary; Arne Arnesson (University of Wisconsin—Madison), Richard Jones (University of Wisconsin—Milwaukee), and Karen Nagy (Northwestern University), Members-at Large.

Music Library Association
Annual Conference
Louisville March 6-9, 1985
Milwaukee 1986
Atlanta 1987

Board Meeting, Evanston
Finance Committee June 1
Board June 2-3

Issues in Space Design: Services, Technology, and Fiscal Constraints
Frank Gramenz
Boston University

The opening session of the 1984 MLA Conference, "Space Design and the Music Library," presented a panel of three speakers. The moderator of the panel was Brenda Chasen Goldman (Tufts University), who, in addition to defining the broad issues of the topic, prepared "Library Space Design and Architecture: a Selection of Recent Publications" which was made available to the audience. Several general issues became apparent in the course of the introductory remarks and the panelists’ paper: renovation of existing space is becoming more popular as a less costly alternative to new construction, making more efficient use of existing space as a major incentive to reduce projected expenses is essential in an era of fiscal constraints and rapidly expanding needs for new library services, and understanding how people respond to space may, in fact, be a determining factor in the success or failure of a specific program or service.

Robert Evensen (Brandeis University) spoke from his experiences in planning a new library facility. Evensen stressed the importance of good public relations with donors and private support groups and described the political and administrative realities of complex organizations which ultimately control the building specifications. He also noted that business relationships with the contractor frequently entail specific technical skills, such as reading blueprints, which are new to the skills which librarians have developed traditionally.

Karl Miller (University of Texas at Austin) concentrated on appropriate spatial needs for departments which are dependent on the changing environment of the technological market place. Changes in format, such as movement from phonodisc to cassette, not only involve radically different space considerations for
storage but also emphasize the need for allocating space for whatever equipment is necessary to realize the medium. Many of the possibilities afforded to us by the technological markets force us to consider whether services now possible to the clientele are appropriate to be offered by a library facility. For this reason it is essential that libraries continue to define their services.

**Design flexibility**

Elaine Cohen (Aaron Cohen Associates) began her presentation with a description of the unique position of the non-profit library dollar in the business environment. Her most pragmatic observation was that absolutely all space considerations are resolved in terms of money. Non-profit institutions fit into this climate rather uncomfortably. Cohen offered two basic concepts for consideration in designing a new facility: gross square feet, or all of the space inside the building, and the net assignable space, or the precise amount of space inside the building which can be used. Of any building, only 70% of the gross square feet is available for use; 30% must be used for restrooms, stairs, storage, entrances, etc. Fire codes themselves consume 12-15% of available space. Cohen cautioned against allowing space design to fix or freeze the function. Service positions, in contrast to research areas, should ideally allow for some flexibility for the redefinition of the service in the future.

**Money: Where and How to Get It**

Thomas F. Heck
Ohio State University

Linda Solow (Massachusetts Institute of Technology) organized and moderated this panel, featuring speakers with widely varied fund-raising backgrounds.

Introductory remarks were by Alan Longacre (Director of Texas Arts Exchange, University of Texas at Austin), who reviewed the "Basics of Grantsmanship." He urged potential applicants to think early, realistically, and in solitude about what they or their organizations would probably derive and achieve from a contemplated grant. "Good ideas are a replenishable commodity, so choose them wisely and don't feel you have to run with the first good project suggestion that comes along," he admonished.

Jeffrey Field (Assistant Director for Research Resources, Division of Research Programs, National Endowment for the Humanities/NEH), unable to attend, forwarded his survey of the scope of the NEH’s Research Resources and Reference Works programs. His paper pointed out that bibliographic activity is generally funded through the Division of Research Programs. Several familiar examples of NEH-funded projects were cited, such as RAMH, RILM, the IJS Register and Indexes, and the Boston Composers Project. Field’s paper drew attention to funding possibilities for, as he calls them, both "micro-level" and "macro-level" cataloging and indexing projects. More such proposals are always welcome.

Anise Read (Director of the Texas Main Street Project) took the slot originally announced for Gerald Gibson (Library of Congress), who could not be present. She gave a refreshing perspective on fund raising from private as well as public sources. Informal contacts can often stimulate useful donations of such things as used equipment and furnishings. Even temporary clerical help might be had for the asking, if one cultivates contacts in the business community. Persistence and the patient, personable approach were recommended and exemplified by Read.

D. W. Krummel spoke on friends support groups, pointing out how they can provide money, services, events and gifts, as well as intangible good will that can sometimes reap for a library great tangible benefits later if not sooner. His presentation recapitulated and developed a variety of points raised in a recent Allerton Park Symposium (University of Illinois) on friends groups.

**The Artifacts of Musical culture: Collection Development**

Mark E. Smith
SUNY College at Purchase

The Resources and Collection Development Committee (RCDC) presented a session moderated by its chair, David Fenske (Indiana University). Scott Bennett (Northwestern University) delivered the first paper, "Current Initiatives and Issues in Cooperative Collection Management." He outlined several seminal studies in the recent history of collection management, including the Collection Analysis Project (CAP) and the University of Pittsburgh study (1979). According to Bennett, the essential mission of libraries is to build capital resources that can be widely shared.

Next, Marceau C. Myers (North Texas State University) read a paper entitled "The National Association of Schools of Music (NASM) and Collection Assessment. He noted the recent NASM trend toward emphasis on doctoral programs and a corresponding stress on depth in music library research collections.

Joan Kunselman (California State University, Fullerton), member of RCDC, presented a paper on "Evaluating and Adapting National Collection Assessment Tools: Prospects and Benefits for Music Libraries." Methods of collection assessment were identified, as follows: (1) numerical shelf list count; (2) Research Libraries Group Conspectus; (3) comparison with standard bibliographies; and (4) description of strengths. Kunselman stated that the Office of Management Studies of the Association of Research Libraries offers training materials to help libraries assess their collections.

Frank Gramenz (Boston University), another member of RCDC, discussed music collection development policies. He asserted that a written policy is preferable to an unwritten one loosely based on past precedents. Gramenz showed that ALA's Guidelines for Collection Development (1979) provides terminological focus to

Continued on p. 8
Convention Reports

Collection development
Continued from p. 7

the formulation of collection development policies and that selection criteria for music theory, history, and criticism must be differentiated from the criteria for scores and recordings. A gloss of the Library of Congress M classification schedule is an inadequate means of delineating collection policies for scores and recordings, because the schedule cannot accommodate such considerations as reputability of composers and performers.

David Fenske’s closing remarks were highlighted by an appeal to music libraries to preserve the artifacts of current musical culture.

Brad Young (University of Illinois at Urbana-Champaign) next discussed "Commercial Aspects of the Transition from Letterpress to Engraved Music," with particular reference to 18th-century England. Formerly a luxury, engraving circumvented the monopolies of Ballard or Playford, avoided the printer’s guild, and allowed extensive piracy. Moreover, the stamped pewter plates were comparatively cheap to produce, made short runs economical, and could be recycled. Diatribes by Pope, and a certain Reverend Bedf ord, illustrated the contributions of the popular press to the cultural fabric of the day.

Garrett Bowles (University of California, San Diego) then spoke on "Marin Marais: The Composer as Publisher." The period from 1660, when the first engraved edition appeared, to 1692, when the engravers formed the guild that terminated engraved music editions for eight years, was termed the "incunabulum" period of French music engraving. Characteristics of the 48 editions of this period and Marais’ later editions were discussed to reveal the many complexities of the music trade.

Offered as a "micro-bibliographic" view of music publishing, "The Publication and Dating of an Eighteenth-Century English Song Book" by David Hunter (University of Illinois at Urbana-Champaign) examined in detail the problems relating to the description and dating of John Walsh’s "Collection of the Choicest Songs..." The entry in RISM (dated 1715) does not reveal that there are at least 11 "copies" of this work, each with different contents and datable from 1704-1715, as shown in a distributed table. While the first edition appears to be intended as a "monumental set," later ones took on the character of a publisher’s miscellany.

Marvin Williams (University of Texas, Austin) concluded the session with "High-Tech in Bibliography: Beta Radiography and Watermarks", describing a new process of printing watermarks employing a carbon 14 source in sheet form and x-ray film. The system is highly portable, does no damage to the paper or user, takes as little as three minutes and eliminates all print image.

Resources of the University of Texas
Marlene Wong
Smith College

The rich collection of the Harry Ransom Humanities Research Center (HRC) of the University of Texas was the focus of a panel moderated by Robert J. Snow (Professor of Music at the University of Texas). Presentations were made describing the HRC, its collecting policies and its twentieth century as well as its liturgical and sacred music holdings.

Dechard Turner, Director, explained that the Humanities Research Center consisted not only of the Harry Ransom Center but also facilities in four other buildings. The collection includes 9 million manuscripts, 5 million photographs, 800,000 rare books and a major collection in the theater arts, as well as eighteen rooms of furniture, jade, rugs and paintings. Each year a staff of 100 employees serves over 10,000 scholars.

The collection policy has its roots in Harry Ransom’s patterns of book collecting. In building his collection, Ransom rummaged the “wastebaskets of the writers of England” for the author’s original notes, revised manuscripts, corrected galleys proofs, page proofs, correspondence and related sketches. Turner then discussed “What do we actually buy?” In acquiring personal archives, full academic rights to their use are purchased, commercial rights remaining with the heirs. The University of Texas requires a statement to the effect that materials they purchase have never been copied. He considered it dubious wisdom to spend money on items that were no longer unique.

The next paper described some of the highlights of the HRC’s 20th-century music collection, which include original autographs of Stravinsky’s Feu d’artifice, Chansons de funèbre, and his arrangement of Chopin’s Grande valse brillante; the best collection of Jean Cocteau materials in the world; the Valentine Gross archives; and materials pertaining to Erik Satie. There is a large collection of Debussy materials, including the copy of Pelléas et Mélisande used by André Messager, and Debussy’s

Historical Bibliography:
Early Music Printing
Dorman H. Smith
The University of Arizona,
Tucson

Friday morning’s three-hour session on historical bibliography, moderated by Mary Kay Duggan (University of California, Berkeley), provided a scholarly change of pace. Duggan opened with "Printed Music in Italian Fifteenth-Century Books" which examined some of the 106 music incunabula and challenged Petrucci’s reputation as the first music printer employing movable type. The 77 of these that were printed with metal type were categorized by city and date. An analysis of plainchant scripts and type fonts that imitated them was used to demonstrate a number of technical problems faced by these early printers.
unfinished autograph scenario for Poe's *Fall of the house of Usher*.

A recent acquisition of 89 manuscripts of five of the most important French composers of the late 19th century has resulted in the University of Texas possessing 40 percent of Ravel’s output, 50 percent of Dukas, 60 percent of Roussel, as well as materials by Debussy and Fauré.

Robert J. Snow discussed HRC’s holdings in liturgical and sacred music (before 1750). These amounted to over 200 items, 80 percent acquired from the recent purchase of the liturgical music section of the Alfred Cortot collection.

David Oliphant, Senior Editor of the *Library Chronicle*, described this publication, which is designed to make the treasures at the University of Texas known to the world. The latest issue (n.s. 25) was dedicated to music and included articles about the new French acquisitions and an article on the Alfred Cortot collection.

**Latin American Music Research in Texas**

Ivy Anderson
Brandeis University

In the final conference session on Latin American music, we were treated to a view of ethnomusicological research activity in the lone-star state. Malena Kuss (North Texas State University) began the afternoon with a survey of research resources pertaining to music in Cuba. Guiding us through the extensive bibliography that she had prepared, Kuss sought to dispel the notion that it is difficult to do research in Cuba and assured us that Cuba eagerly awaits the restoration of diplomatic relations to facilitate such research. Although at present Cuban publications may only be obtained through exchange, Kuss advised libraries to attempt to deal directly with Cuban publishers if possible, otherwise to work through the Cuban Interest Section in New York.

Following Kuss’s talk were two research reports from doctoral candidates at the University of Texas. Stressing the importance of field experience over reliance upon secondary sources as the means by which Latin American musical culture must be made intelligible, Tom Turino described his research experiences in the Peruvian highlands, and demonstrated the charango, a plucked instrument which gained popularity with the rise of the mestizo national movement.

Next Ruth Gresh described problems and prospects for research in contemporary Brazilian music. Little information is available in the standard sources, and the scarcity of primary materials means that much work is needed to piece together the history of this music.

Chairman of the Department of Music at The University of Texas Gerard Behague summed up the state of Latin American music research in the final paper of the afternoon. Behague noted that existing bibliographic sources using standard organization of title and genre are useless without ethnographic data or access. Most countries have now established documentation centers, but these are beset by problems of dissemination and isolation. To further work in this burgeoning area of research, The University of Texas is establishing a field archive which will be similar to that at Indiana University, devoted to the study of South American and Latin American music.

**Workshop: Preparing for NASM Evaluation**

Nyal Williams
Ball State University

This workshop was an informal discussion of the structures and problems associated with a National Association of Schools of Music (NASM) accreditation visit, led by Marcelle Myers, Dean of the School of Music, North Texas State University. Myers responded to questions rather than making a formal presentation. NASM has two groups of commissioners, the Graduate Commission and the Undergraduate Commission. The commissioners select and train evaluators, who make the site visits.

The first step in evaluation is the completion of a self-survey, using a questionnaire which NASM provides to the head of the music school. Librarians should have access to the entire questionnaire, not just the portion devoted to the library, and should complete the library portion of the questionnaire themselves rather than simply supplying the information to the head of the music school. They should also be familiar with NASM’s published standards.

Evaluators then make their visit in order to substantiate the self-study report. During the visit, the evaluator should visit the library and talk with the music librarian. This is required of the evaluator by NASM.

The next step in evaluation is the review by the commissioners. The commission meets twice a year to review the reports of evaluators. The commission sends its final report to the president of the institution, with a copy to the dean.

Dean Myers made the following random statements at this session:

"The purpose is not just quality assessment, but quality enhancement. — Program is judged in relationship to the institutional mission. — NASM is taking a harder look at libraries, especially at institutions granting the doctorate. — Special interest is taken in the availability of scores and parts as found in choral, orchestral, and band libraries. — There is a new attempt to assess the service of the library for each program offering; no longer is a book count sufficient. — Offer your services as a resource person to the head of the school as soon as you learn of a pending visit. — Do not allow anyone else to fill out the library portion of the questionnaire."

It appeared from the discussion that in the past librarians have not participated fully in evaluations and some did not even know when they took place. Librarians can get a list of NASM publications and materials from NASM, 11250 Roger Bacon Drive, No. 5, Reston, VA 22090. Of particular importance is *Membership for Baccalaureate & Graduate-Degree Granting Institutions*. Additionally, the latest version of the NASM book list, *Books on Music: a Classified List* is available from Chris Rosner, Executive Director, Music Department, Tarleton State, Stephenville, TX 76402.
Convention Reports

MLA Preconference:
Computers and New Technology in the Music Library
Nancy Bren, Editor, State University of New York at Buffalo

Bibliographic Networks and the Library of Congress
Jim Cassaro
Cornell University

After a welcome and brief opening remarks from Ruth Tucker (University of California, Berkeley) and Jeff Rehbach (Middlebury College), a panel comprising Catherine Garland (Library of Congress), Glenn Patton (OCLC), and Michael Keller (University of California, Berkeley, for Research Libraries Group/RLG) spoke on future developments in the major bibliographic utilities and the Library of Congress, and their impact on the local library.

Catherine Garland made the long-awaited announcement that on January 25, 1984, the MARC format for music went into production, with the first tape of ca. 1000 records scheduled for distribution on April 25, 1984. These tapes, to be distributed monthly, will provide full level bibliographic records for music scores and sound recordings. The advent of MARC records for music will contribute to increased internal cooperation at LC, as well as allow them to venture more fully into other cooperative projects.

Jim Cassaro spoke on the major projects at OCLC, including the LS 2000 integrated library system, electronic publishing and document delivery, and subject access. OCLC has completed testing the Model 300 terminal, which is a modified IBM PC. The M 300 workstation can be used as a dedicated or dial access line, which has increased diagnostic capabilities, and has serial and parallel printer ports with graphic capabilities to show diacritics. It can also be used to search BRS and DIALOG. Software packages are available and offer various kinds of batch processing functions. Other topics under discussion at OCLC are computer-assisted instruction programs, the use of micros with data processing capabilities, and videodisc technology.

In closing the session, Michael Keller gave an overview of RLG’s organization, and of the services provided by its online database, RLIN. Chief among the cooperative projects involving RLG members, the Conspectus is a method of deriving information on the strength and character of the various collections in RLG libraries, and of sharing collection responsibilities. RLG is also involved in the Linked Systems Project which began in 1980. This project will link local systems as well as networks and vendors, and will also provide links with BRS and DIALOG.

Integrated Systems
Daniel W. Kinney
SUNY at Stony Brook

Richard Boss (Information Systems Consultants Inc.) opened the second session with an overview of online integrated systems. He advised music librarians to make sure that their special materials and needs are provided for in selecting a vendor and drawing up specifications, a suggestion which was reinforced by other speakers. Following this survey, Jim Kennedy (OCLC) gave a demonstration of LS 2000 and the types of features that one should look for in an online public access catalog.

Turnkey operations
Part two of the program focused on actual experiences with turnkey systems in music libraries. Marlene Wong (Smith College) discussed a project in which OCLC and Five Colleges, Inc., a consortium comprising Amherst, Hampshire, Mount Holyoke, Smith, and the University of Massachusetts, will cooperate in the development of an automated local library system. It is important for the three music libraries within the consortium to ascertain their needs, since the Five Colleges libraries will furnish the comments and criticisms which will help OCLC create a marketable system. Some of the problems encountered when these needs are not addressed were enumerated by Kelko Cho, who described the GEAC Integrated Library System and its implementation at the University of Houston.

NOTIS, LUIS, Socrates and LOCIS
Part three included examples of other systems used in music libraries. Connie Field (Northwestern University) demonstrated how NOTIS (Northwestern Online Totally Integrated System) supports the various library activities using a single bibliographic file, and listed several enhancements to be added to LUIS (Library Users Information Service), the public catalog, which will improve access to music materials.

Jerry Persons (Stanford University) outlined the two search modes and the wide range of search criteria provided by Socrates, Stanford’s online catalog system. His advice to music librarians was to make a friend in the systems office and convince them of the particular requirements of music libraries.

The session concluded with Suzanne Thomin’s talk on user instruction at the Library of Congress, which she prefaced with a description of LOCIS (Library of Congress Information System).

Microcomputer Applications
Nancy Bren
SUNY Buffalo

Frances Fry (Beyond Words, Los Angeles) opened the session on microcomputers with general information on selecting and planning projects for micros. When shopping for a system, it is a good idea to give vendors a written plan of the project and ask a lot of questions. Clubs and users groups are excellent
sources of pre- and post-purchase support.

Richard Boss advised looking ahead to the library's situation in five years and selecting a system based on that projection. Consider the availability and transportability of software when selecting an operating system, and in planning for secondary storage, allow two and one-half to three times the actual file size to allow for indexing and manipulation of data. The use of the micro as a workstation is its most successful library application; for the administrative applications of word processing, accounting, and scheduling, many good software packages exist.

Examples of computer applications were provided by a panel of seven speakers. The creation of an online address book and the production sticky labels to facilitate subject heading and form-of-name changes on existing catalog cards were two applications mentioned by Frances Fry. The word processing capabilities of minicomputers at the University of California, San Diego, are used by Garret Bowles to produce searchable acquisitions lists. Margaret Ford described Rice University's score and record catalog, which is produced on a word processor, and John Druesedow (Oberlin) discussed the use of dBASE II to index anthologies.

Retrospective Conversion
Ivy Anderson
Brandes University

Richard Boss opened the session on retrospective conversion with a whirlwind overview of the available options. He began by advocating adherence to MARC standards, which assures transportability of data as systems change. Three main resources exist for the conversion of bibliographic records: the utilities, stand-alone systems such as Mini-MARC, and bibliographic services such as Blackwell N/A, Autographics, and REMARC. The utilities have the largest databases but also the highest costs. Mini-MARC, which is moving toward more efficient laser disc technology, may be viable for libraries with newer, mostly English-language collections. It is important to investigate the bibliographic services carefully before purchasing, as their databases may contain other library records of varying quality.

Supplier costs, telecommunications, labor and equipment must all be figured into an evaluation of cost. Regarding telecommunications, Boss offered the rule of thumb that dial-access is appropriate for institutions with fewer than 2500 transactions yearly, whereas dedicated lines are more economical when volume exceeds 4000. The OCLC M 300 terminal may allow libraries to limit telecommunications costs for retrocon by editing downloaded records offline.

Following Boss's presentation were four reports from libraries which have carried out or planned retrospective conversion. Ivy Anderson (Brandes University), Dean Corwin (Trenton State College), and Richard Wursten (Southern Illinois University at Carbondale) described in-house projects conducted through OCLC, all of which utilized either student assistants or regular staff on a part-time basis during off-peak hours. The problems of music searching and the vagaries of AACR 2 uniform title manipulation were cited as the major factors distinguishing music retrocon from the conversion of monographic materials. As reported by Frank Gramenz, a different approach was taken by Boston University, which contracted with OCLC to convert the BU shelf list at its central headquarters in Ohio for a fee of 90¢ per record. Since none of these institutions are using their converted records as yet, the final test of their methods has yet to be seen.

Disc Technology
Gordon Theil
University of California,
Los Angeles

Introducing the session on optical and video disc technologies, Richard Boss provided an overview in which he described the differences between the optical disc, developed by Philips (which uses a laser beam to read the information), the capacitance type video disc (CED), marketed by RCA (read by a stylus tracing a groove) and a third type of disc, the VHD (which is physically read but is grooveless). Discs can store analog or digitally encoded information in enormous quantities and can be accessed much more quickly than magnetic tape. Library applications include expanded patron access catalogs, distribution of database information from remote bibliographic utilities, local bibliographic databases, and full text databases.

Ellen Z. Hahn (Library of Congress) discussed the Optical Disk Pilot Program at LC. Designed to explore optical technology for full text and non-text storage, it offers advantages for preservation, service, space, and image enhancement. LC's system is being developed by Integrated Automation of Berkeley and will include, among other hardware, a direct read after write (DRAW) unit to make and play discs. Data will be read into the system in both analog and digital form.

Stuart Overfield (Audio-Video, Inc., Austin) opened the session on digital audio technology with a demonstration of the compact disc. He stressed its superiority in preservation and audio quality over conventional analog phonodiscs.

Frederick Granger (Technical Coordinator of the National Museum of Man, Ottawa) explained that it is possible to load up to 230 hours of excellent quality, error-free audio on a 12-inch optical disc. Further, information can be transferred from one disc to another without degradation; a 40-50-year life expectancy is currently forecast for discs. However, manufacturers are not yet producing institutional quality equipment in this country.

The future

In closing the workshop, Garrett Bowles offered views of the future, predicting a library environment 20 years hence, dramatically impacted by the computer. He pictured speech-activated wallet-size computers, which will provide link-ups to library databases; facsimiles or rare materials transmitted for scholarly study through databases; online publication of works which will include full cataloging data and indexing.

Bowles ended by stressing the need for librarians to involve themselves in computer technology. Only if we alter our patterns in anticipation of the future, will that future occur.
Committee Reports

**Preservation Committee Looks at Music Binding**
Barbara Strauss, Chair
University of Wisconsin–Madison

Commercial Library Binding: The Librarian’s View, a slide show prepared at the Yale University Library, was shown at the open meeting of the Preservation Committee in Austin. The presentation covers the following areas: the parts of the book and how they relate to each other; determining which books should be commercially bound; types of commercial library bindings generally available and which are appropriate for various categories of books; materials used by library binders; evaluation of books after they have been bound; and binding instructions and the binding contract of agreement. This recommended slide/tape show may be rented for $20 from Yale University, 1603A Yale Station, New Haven, CT 06520.

The Preservation Committee also solicited ideas from people attending the meeting about in-house and commercial binding of scores. The committee is currently working on guidelines for binding of scores.

**Administration Committee Addresses New Issues**
Lenore Coral, Chair
Cornell University

The Administration Committee has broadened its activities. There are now four subcommittees, each working on a facet of the broad charge to this committee. The subcommittees and their chairs are: Facilities, James Cassaro (Cornell University); Administration and Personnel, Susan Bower (University of California, Santa Barbara); Statistics, Ida Reed (Carnegie Library of Pittsburgh) and Dorothy Bognar (University of Connecticut); and Automation, Lenore Coral. Anyone having any suggestions for issues that they would like to see these committees address should be in contact with the chair.

**Job Descriptions Wanted**
The Administration Committee requests aid in compiling a file of job descriptions for Music Library support staff in order to develop possible ideal standards for support staff in music libraries. Please send job descriptions, job requirements and any other pertinent information by June 15, 1984 to Sabrina Weiss, Vassar College Music Library, Poughkeepsie, New York 12601.

**Small Academic Libraries Interest Group Seeks New Chair**
Janice Jenkins, Chair, Stetson University

The Small Academic Libraries Interest Group, chaired by Janice Jenkins, met in Austin on Saturday, February 25. During the first part of the meeting Laura Dankner and the Music Library Staff from Loyola University of New Orleans gave a presentation on sharing responsibilities and the handling of student workers. The second half of the program was devoted to an open discussion concerning the role of the music librarian in generating cooperation with the main library personnel, the music faculty and administration, and the non-music faculty. Many helpful ideas were brought out.

Plans for next year were discussed and Jenkins announced that she wished to step down from the responsibilities of the group. New people with new ideas are needed to take over, and anyone interested should talk to Mary Davidson about future plans. Dankner thanked Jenkins for her many efforts in getting the interest group under way.

**Audio-Visual Committee Inventories Equipment—Reports Requested**
Philip Youngholm
Connecticut College

Have you ever looked at a new piece of audio equipment and wished you could ask somebody whether it really works in a library? The Audio-Visual Committee has begun a project which it hopes will help—a national equipment inventory. It is designed as a referral service, similar to the one the AV Committee currently offers concerning new installations. When the database is established, you will be able to find out what models of equipment are actually in use in other music libraries, and whether any library owns the particular model you are interested in.

To make this service useful, we need everyone’s help. The system has been designed so as not to be burdensome. We’re asking you to report your equipment in the following format: on one 3x5 card per model, please give (1) type of equipment (e.g. turntable, headphones, receiver); (2) manufacturer and model number; (3) brief library name. Optionally, you may include the date you acquired the equipment and the price you paid. Please give the full library name, address, and telephone number on a separate card.

Submissions, comments and requests for information should be sent to Philip Youngholm, Greer Music Library, 1534 Connecticut College, New London, CT 06320; 203/447-7535.
MLA/AMS RISM Committee Reconstituted—
Information on Manuscript Collections Requested
George J. Buelow, Chair
Indiana University

The Music Library Association and the American Musicological Society have reconstituted the joint committee for American RISM activities. Members are: George J. Buelow, Chair; David Fenske (Indiana University); Jeremy Nobel (SUNY-Buffalo); James Pruett (University of North Carolina); and Susan T. Sommer (New York Public Library). The committee is charged by the two societies to act as the organizing catalyst and clearing house for all current and future RISM projects including RISM Al—Einzeldrucke vor 1800, the alphabetical catalog of all music printed between 1500 and 1800; and All, the cataloging of all music manuscripts originating between 1600 and 1800.

The RISM committee draws to the attention of music librarians that Al—Einzeldrucke vor 1800 is currently being corrected and will be expanded by a number of supplementary volumes to be published as addenda to the original nine volumes. Librarians are urged to consult the published volumes of Al and to begin, if they have not already done so, to gather supplementary additions as well as to note corrections in the printed volumes to be forwarded to the RISM central office in Kassel, West Germany.

The RISM Committee further reports that in preparing for the major thrust of activities related to cataloging music manuscripts in American libraries as well as other private and public collections, it would appreciate being informed of those collections of music manuscripts that are known to exist outside of recognized music libraries. Send this information, as well as further inquiries regarding all RISM projects, to George J. Buelow, School of Music, Indiana University, Bloomington, Indiana 47405.

MLA Committee Service

MLA’s vitality, and that of its members, depends on the accomplishments of its committees. They are opportunities both for MLA’s contributions to music librarianship and also for individual achievement. Conference participants may familiarize themselves with committee activities through open meetings which are held at conventions and by reading committee reports, which are distributed in convention packets. They also have the opportunity to indicate their interest in serving on a committee.

If you missed this opportunity and are interested in serving on a committee, write to Mary Wallace Davidson, MLA President, who makes all committee appointments. Indicate which committee you are interested in serving on; describe briefly any previous experience in your area of interest, and send this information to her, Music Library, Wellesley College, Wellesley, MA 02181.

MLA has the following committees: Administration, Archives, Audio-Visual, Bibliographic Control, Development, Education, Legislation, Microforms, Preservation, Program, Public Libraries, Reference and Public Services, and Resources and Collection Development.

IAML-US Holds Business Meeting
Bruce Wilson, University of Maryland

With Chairwoman Geraldine Ostrove (New England Conservatory) presiding, IAML-US members met in Austin during the MLA conference to hear reports of matters under consideration by the board. Ruth Watanabe (Eastman School of Music) told of the work of the MLA/IAML-US joint committee (which she chairs) on the relationship between the two organizations. The committee has studied the relationship going back to 1962 and has interviewed many of the current 182 members. As a result, they have developed several models of organizational relationship for review and will report them to the MLA Board for its October 1984 meeting.

Ostrove described briefly the efforts of a committee representing the interests of MLA, the American Musicological Association, and IAML-US to review the operation of the United States RILM office in all its aspects, including site, equipment, staff, budget, and duties.

A motion was brought to the floor declaring “the excessively restrictive arrangements under which copies of research materials held in the Humanities Research Center, University of Texas, can be obtained for scholarly purposes.” The discussion of the motion concerned IAML’s commitment to universal access to and exchange of information and led quickly to its approval as an advisory resolution to the IAML-US Board for communication to the Humanities Research Center.

Neil Ratliff discussed the final report of the organizing committee for the May 1983 IAML/IASA meeting in Washington. The committee succeeded in raising all the matching money required by the National Endowment for the Humanities grant in support of the meeting.

Results of the IAML-US election were announced: Don Roberts (Northwestern University), Chair; Charles Lindahl (Eastman School of Music), Secretary-Treasurer; Marsha Berman (University of California, Los Angeles), Member-at-Large. At the conclusion of the meeting, Ostrove turned the gavel over to Roberts, who commented on the next three years as a time of particularly advantageous developments for IAML-US. Members were encouraged to participate in the next IAML/IASA meeting in Como, Italy, September 2-7, 1984. In future years, IAML will meet in Berlin (1985), Stockholm (1986), and Paris (1987). A vote of thanks was given to the retiring IAML-US leadership.
90th Birthday Greetings to Nicolas Slonimsky!
b. 27 April 1984

The Alchemist
Robert Stevenson, University of California, Los Angeles

Nicolas Slonimsky can never be sufficiently extolled. Like what an alchemist should do, he turns all baser metals into gold. His touch adds fire and brilliance to the pedestrian efforts of lesser lexicographers. None concerns himself with accuracy so much as he. Best of all, his profound musical penetration makes all that he writes indispensable for the practicing musician.

Inter-American Music Review, 1:2 (Spring-Summer 1979) 117-130, carried my tribute to him on his 85th birthday. I now look forward joyously to writing his 100th-birthday salute in 1994.

To Nicolas Slonimsky on His 90th Birthday
Bill & Carolyn Lichtenwanger, Poets Illiterate to the MLA Newsletter

They say Sex with a Nonagenarian
Is like Sex and the Music Librarian;
If your parts are all there
You can score pretty fair—
Or conduct like a hippy Rotarian.

A harpist, a flutist, a unisex nudist
All went to hear Nicolas speak;
But when they got there the dais was bare—
Old Nick was in hiding that week.

His accomplishments sexual seemed all intellectual
When at first read out to the throng,
But the librarians knew that a triorchis or two
Would become a male chorus ere long.

It is said "If you like fornication,
Nikolai can produce the sensation
Of an army of ants
Doing the St. Vitus Dance
All over your bare destination."

As for triskal[do]decaphobia,
which was fatal to Zenobia
To Rossini, and to Schoenberg as well—
Music libraries are the place to glare face to face
At that triskaidecaphobic hell.

On the other hand, ninety—that’s a number most mighty;
‘Tis the square of the magical three
Times ten—and behold! You are no longer old,
But a strippling of rare pedigree.

So your friends of the great MLA
Seize this august occasion to say
"Hail to thee, mighty maker
of unabridged Baker,
Many happy returns of the day!"

Publications

- **Music cataloging.** A cataloging manual, *Music Cataloging Policy in the General Libraries*, by Judy Weidow (The General Libraries, The University of Texas at Austin, 1984; Contributions to Librarianship no. 8) contains guidelines for the cataloging of music scores and sound recordings and is part of the *Cataloging Manual* of the General Libraries at UT. It is for sale at $15 (Texas non-exempt purchasers add 5 percent sales tax). Make remittance to The University of Texas at Austin General Libraries and mail to Publications, The General Libraries, The University of Texas at Austin, P.O. Box P, Austin, TX 78712.

- **LC music shelflist.** “An Analysis of the L.C. Music Shelflist on Microfiche,” by Michael A. Keller with Holly Rowe (*Cam Notis Variorum*, No. 78, December 1983) is available as an offprint through the Library Photographic Service, Mailorder Division, Main Library, University of California, Berkeley, CA 94720, for the cost of photocopying.

- **Recordings.** More than 100 recordings of folk music, ballads, dances, instrumental pieces, and folk tales from the United States and other countries have been issued by the Library of Congress. All records and cassettes are available by mail, prepaid, for $7 each, plus $1 each for shipping and handling. A free catalog of selections is also available. Requests for descriptive materials, or orders with checks should be sent to the Library of Congress, Public Services Coordinator, Motion Picture, Broadcasting and Recorded Sound Division, Washington, DC 20540.

engendered through mutual exchange of ideas carried on at a more leisurely pace and in a more informal manner than was possible at a national convention.

In the mid-1960s, several new library schools were established to accommodate the growing number of aspiring librarians, specialized courses were added to the curricula of several leading institutions. Emphasis was placed upon music history and music bibliography as component parts of the training of the music specialist. Some schools in conjunction with neighboring libraries offered a practicum period during which students had hands-on experience working in the "real world" of music librarianship.

As a result of economic strictrues, the number of library schools has gradually diminished during the 1980s, while the quality of training offered by the remaining institutions has tended to rise. No longer are library schools merely dealing with library service, but they have become schools of information science. Our profession is changing rapidly and in dramatic ways with the development of automation and telecommunications networks.

As much as library training has improved, however, there is still need for focusing upon those practices, techniques, and abilities directly connected with the handling of music resources. Recordings and scores are not "just like any other books," as generalists are wont to say; they are physically and constitutionally different. MLA's pre-conference workshops are the most effective means of paying heed to the problems of our profession. Treating as they do the current concerns of the moment, they serve a vital need in the rapid advancement of music librarianship—and long may they continue.

Lowens award

Continued from p. 5

• Film music. The Society for the Preservation of Film Music has been founded to promote the preservation of film music in all its manifestations; to coordinate the donation and dissemination of film music collections to institutional libraries; to encourage the publication of serious writing about film music; to publish a newsletter of topical interest and a journal, or annual, of more permanent interest; and to sponsor or support public events such as concerts, screenings and seminars. For a brochure describing the Society and its objects write to The Society for the Preservation of Film Music, 10850 Wilshire Blvd., Suite 770, Los Angeles, CA 90024. Vol. 1, no. 1 of The Cue Sheet, the society's newsletter, appeared January, 1984, and will be issued quarterly. Items for the newsletter, or articles and monographs for the journal should be sent to Clifford McCarty, Chairman, Publications Committee, P.O. Box 89, Topanga, CA 90290.

• Southern music. The Sonneck Society will hold its 1985 annual meeting, jointly with the Southern Chapter of the College Music Society, at Florida State University, Tallahassee, on March 21-24, 1985. Papers dealing with southern music and music activity in the South are particularly encouraged, but proposals on all aspects of American music are invited, and the program will reflect a broad range of interests. Send abstracts or proposals in six copies, before October 1, 1984, to Frank Hoogewerf, 1985 Sonneck Society Program, Department of Music, Emory University, GA 30322.

• ACRL/PLA/NEH Workshops. The Association of College and Research Libraries (ACRL) and the Public Library Association (PLA) have been awarded a grant of $209,436 to conduct workshops for academic and public librarians and humanist scholars. Six two-day workshops will be held regionally throughout the country during 1984 and 1985. The primary goal of this project is to initiate communication between public and academic librarians and humanists for the purpose of working together on cooperative humanities programming projects and to stimulate them to seek funds for appropriate humanities activities. Participants will be provided with lodging and meals at the workshop site and a travel subsidy of up to $150 per participant. Librarians wishing to participate in these workshops may obtain application forms by calling the ACRL office at 312/944-6780 or writing to Association of College & Research Libraries, NEH Project, 50 E. Huron St., Chicago, IL 60611.

• NEH grant deadlines. Applications are due soon for several National Endowment for the Humanities programs: May 1 is the deadline for Challenge Grant applications for institutions or organizations performing high quality work in the humanities. For information call 202/786-0361. June 1 is the last day for applications for the Research Resources program, which welcomes proposals making significant research materials in the humanities available to scholars. For information call 202/786-0204. The general NEH address is Mail Stop 350, Old Post Office, 1100 Pennsylvania Ave., N.W., Washington, DC 20506.

Louisville program

Continued from p. 1

Other topics of current interest include:
• Louisville area musical activities, past and present
• International cooperation among music libraries and librarians
• Public music library service
• Music publishing and availability of musical materials
• Preservation of musical materials—new techniques
• Bibliographic projects and research related to music libraries
• Education or continuing education for music librarianship

Other topics or specific proposals in the above areas are welcome. Please send suggestions by July 1, 1984 to Karl Kroeger, Music Library, Box 301, University of Colorado, Boulder, CO 80309.
New Faces/New Jobs


Anna Lea Donaldson, Music and Interlibrary Loan Librarian, Hardin-Simmons University.

Kathleen Donovan, Music Librarian, Fitchburg Public Library.

Laurie Eagleson, Music Cataloger, Music Collection, University of Arizona, Tucson.

Margaret Finkler, Circulation Librarian, Albert Alphin Library, The Boston Conservatory.

Dorothy Howell, Music Catalog Librarian, Eastern Washington University.

Faith Dickhaut Kindness, Fine Arts Librarian, Wheaton College.

David J. Klaiber, Librarian II (Music Cataloger), Minneapolis Public Library.

Marie Kroeger, Music Reference Librarian, Penrose Library, University of Denver.

Lynn Loring, Acquisitions Librarian, Albert Alphin Library, The Boston Conservatory.

Bonnie MacEwan, Art, Archaeology, and Music Librarian, University of Missouri-Columbia.

Paula Matthews, Art and Music Librarian, Miller Library, Colby College.

Bob Richart, Music Cataloger, Washington State University.

Eero Richmond, Head Librarian, American Music Center.

Sam L. Richmond, Assistant Librarian (music cataloging and collection development), Catalog and Humanities/Social Sciences Departments, Shields Library, University of California, Davis.

Robert Saudek, Chief, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress.

Ellen Schantz, Reference Assistant, American Music Center.

Merry Schellinger, Music/AV Cataloger and Instructor, Loyola University Libraries, New Orleans.

Sarah J. Shaw, Catalog Librarian (Music), Brown University Library.

Ellie Smith, Original Cataloger, McKeldin Library, University of Maryland.

Susan Willner, Cataloger, American Music Center.

Stephen Wright, Reference Librarian with responsibilities in music cataloging, Huie Library, Henderson State University.

Daniel Zager, Music Library, Pennsylvania State University.

Barry Zaslow, Music/Media Catalog Librarian, Miami University.

... Retirement

Thomas Watkins retired as head of the Columbia Music Library on October 5, 1983, after 33 years of service.

Calendar

April 27: MLA Southern California Chapter, Spring Meeting: “Film Music,” American Film Institute, Los Angeles.

May 1: Music OCLC Users Group, Dublin, Ohio.

May 7-9: Association for Recorded Sound Collections, Annual Meeting, Bowling Green.

May 12: MLA New York State/Ontario Chapter, Spring Meeting, Vassar College.


May 24-25: MLA Mountain/Plains Chapter, Spring Meeting, University of New Mexico.

June 1-3: MLA Board Meeting, Evanston.

June 5-8: Canadian Association of Music Libraries, Annual Conference, with the Canadian Library Association, Toronto.
