



Newsletter

Music Library Association

Number 60 March-April 1985

Publication Prizes Awarded to Solow, Kallberg, and Beckerman; Basart and Seay Receive Special Commendations

MLA's 1983 publication prizes and two special commendations were awarded at the Louisville conference.

The prize for the best book-length bibliography went to Linda I. Solow (Blotner) for *The Boston Composers Project: A Bibliography of Contemporary Music* (MIT Press). In its report, the awards committee noted: "This landmark publication documents the musical life of composers in the Boston area, registers the compositions for preservation, provides a model for bibliographic cooperation, and is a pioneering effort in computerized indexing of composers' works." Associate editors of the project were Brenda Chasen Goldman, Geraldine Ostrove, and Mary Wallace Davidson.

Jeffrey Kallberg won the award for best article-length bibliography or article on music librarianship for his two-part article "Chopin in the Marketplace" in *Notes* 39/3 (March 1983), 535-569, and *Notes* 39/4 (June 1983), 795-824. The committee remarked: "This bibliographic background to Chopin's printed sources expands our knowledge of the European music publishing industry in the early decades of the 19th century, gives us insights into Chopin's personality, and, in the words of the author, 'provides the basis for intelligent judgements of the sources that preserve the music.'"

The prize for best review in *Notes* went to Michael Beckerman for his review of the Kunzelmann edition of

Smetana's *The Bartered Bride*, in *Notes* 39/3 (March 1983), 705-707. The committee praised the review as "a clear, sensible, charming, philosophical, informative, and authoritative judgement of a significant work."

In addition to the three annual prizes, the committee recommended two special commendations:

- To Ann Basart for her imaginative, innovative, informative, precedent-setting work with *Cum notis variorum*, a bulletin issued by the Music Library of the University of California at Berkeley. Ann's model publication goes far in realizing a library's goal of communication with its constituents.
- The Music Library Association wishes to express its admiration and gratitude for the numerous thoughtful, authoritative reviews contributed over the years by professor Albert Seay to the Association's quarterly journal *Notes*. By count of the MLA Awards Committee, 146 reviews by Professor Seay appeared in volumes 15 to 40. In the words of *Notes* editor Susan T. Sommer, "His articulate, stylish, and well-informed commentary will be sorely missed."

Members of the 1983 Awards Committee were Garrett H. Bowles (University of California, San Diego); Harold E. Samuel, Chair (Yale University); and Diane Parr Walker (University of Virginia).

Louisville Extends Gracious Welcome to MLA

MLA's 54th annual conference drew 391 persons to Louisville's grand and elegant Seelbach Hotel during the first week of March. Over 250 persons came a day early to attend the preconference workshop, making this one of the largest conferences in recent history. The program's sessions covered a variety of topics and were well-received and well-attended.

New officers

Before handing over the gavel to incoming president Geraldine Ostrove, Mary Wallace Davidson announced the results of the 1984 election. New members-at-large are: Dee Baily (Brooklyn College); Peggy Daub (University of Michigan); and A. Ralph Papakhian (Indiana University). Linda Solow Blotner was appointed to succeed Suzanne Thorin as executive secretary.

Gerboth Receives MLA Citation

The following citation was read during the MLA business meeting in Louisville. Janice Gerboth was present and accepted the citation.

In recognition of his distinguished service to music librarianship, the Music Library Association posthumously awards this citation to Walter Gerboth, past president of the Music Library Association and founder of three of the Association's serial publications; outstanding educator; astute administrator; beloved mentor. Through his creative mind, kind heart, and constant energy, he significantly advanced the role of music librarians and the state of music librarianship throughout the country.

The President Reports

Terms of office having expired and begun again at the annual meeting in Louisville, this column offers my first opportunity to speak to you as president of MLA. Following Mary Davidson has its advantages and its drawbacks. Mary has been so excellent as president that she has, as a consequence, prepared the way for her successor as well as could possibly have been done. I am grateful for the fact that we will continue to have the benefit of her insight, her intelligence, and her wide acquaintance with people within and outside MLA for the year she will serve as past president. The drawback, of course, is that she is a hard act to follow.

Thanks are due as well to retiring members-at-large Jean Geil, Judith Kaufman, and Gordon Rowley, whose important work in, respectively, development, MLA Handbook revision, and fiscal matters has been fundamental and long-range. Welcome to newly-elected members-at-large Dee Baily, Peggy Daub, and A. Ralph Papakhian. Dee will work with senior development officer Karen Nagy, Peggy with parliamentarian Arne Arneson, and Ralph will assist fiscal officer and finance committee chairman Richard Jones.

April signaled the effective date of Suzanne E. Thorin's resignation as executive secretary. Suzanne served for three years, a term that began with the challenge of improving the handling of MLA's business services and concluded with a completed and successful

transition to our new office at Academic Services, Inc. of Canton, Massachusetts. Her final major job was editing the new membership directory. Many thanks to Suzanne for a job well done and our congratulations upon her promotion at the Library of Congress to assistant chief, General Reading Rooms Division.

MLA is most fortunate that the person to succeed Suzanne is Linda Solow Blotner. Linda's participation in MLA activities has been long, varied, and intense. Among her most important responsibilities have been service as program chair for two national meetings (New York and Boston), member-at-large, and chair of the publications committee. She was editor of MLA's award-winning book-length bibliography for 1983, *The Boston Composers Project: A Bibliography of Contemporary Music*. Most recently music librarian at MIT, Linda now lives in Avon, Connecticut.

The board of directors will meet next in Evanston, Illinois, at the beginning of June. It will seem awfully quiet with just the 11 of us instead of the record-breaking 400 of you who attended the Louisville meeting.

As of July 1, I will begin a new job as head, Reader Services and Performing Arts Reading Room in the Music Division at the Library of Congress. My next dateline, then, will be Washington.

Geraldine Ostrove
MLA President

MLA Placement Service

The MLA Placement Service seeks to assist music librarians who are interested in seeking new employment, changing positions, or merely keeping abreast of developments in the field's job market. It also serves to fill the needs of libraries of all types by providing a group of qualified individuals in the specialized field of music librarianship to fill positions requiring this expertise.

To these ends the Service publishes a monthly *Job List* of positions currently available and maintains a resume file

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MLA Newsletter Nancy Bren, Editor

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

The purpose of the *Newsletter* is to keep the membership of the Association abreast of the 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*, Music Library, Baird Hall, State University of New York at Buffalo, Buffalo, NY 14260. The deadline for submitting copy to the editor for the May-June issue is April 26, 1985; for the September-October issue, August 23, 1985.

ISSN 0580-289X

Note to Committee Chairs

All committee chairs who have not yet done so should send a list of current committee members, with the dates of appointment to the committee, to Geraldine Ostrove, New England Conservatory, Spaulding Library, 33 Gainsborough Street, Boston, MA 02115. This list should reflect the subcommittee structure as well.

for MLA members registered with the Service. Copies of this file are available to prospective employers at national meetings and at other times upon request.

For an application form or more information, contact Placement Officer Ida Reed, Music Library, University of North Carolina, Chapel Hill, NC 27514.

MLA Publications

Music Library Association: What's the Score? is MLA's attractive and newly-updated membership brochure. It describes the Association's purposes, history, and activities, and includes a tear-off membership application. *Music Librarianship: Is it for You?* is an informational brochure which answers frequently asked questions about the profession. Both brochures are available from Executive Secretary Linda Solow Blotner, 203 Deercliff Road, Avon, CT 06001.



Sheet Music Cataloging and Processing: A Manual, by Sarah J. Shaw and Lauralee Shiere, 1984 (MLA Technical Report No. 15; ISSN 0094-5099; ISBN 0-914954-34-2), \$11.75; members, \$9.40. The manual originally was prepared to train both librarians and support staff for a sheet music cataloging project funded by a Higher Education Act grant for Brown University Library's special collections. This revised version details steps in authority searching, cataloging, and processing, using AACR2 rules, LC subject headings, and the MARC Scores Format. Included are Brown's solutions to problems unique to sheet music cataloging, and a bibliography of secondary reference sources found useful in authority work.

E.H.Fellowes: An Index to The English Madrigalists and The English School of Lutenist Song Writers, by Alison Hall, 1984 (MLA Index and Bibliography Series No. 23; ISSN 0094-6478; ISBN 0-914954-30-x), \$15.50; members, \$12.40. Hall's index comprises a composer list and a title list, providing a useful key to Fellowes's two monumental series of polyphonic vocal music. Together, the Fellowes series represent a great heritage of English music, and Hall's index makes it possible to immediately locate any desired work within this body of song.

NEH Funds RISM A/II Project at Harvard

The Eda Kuhn Loeb Music Library at Harvard University has been awarded a three-year, \$220,000 grant by the National Endowment for the Humanities to inventory music manuscripts, written between 1600 and 1800, that are now in the United States. The work will be part of the Répertoire International des Sources Musicales project A/II to compile and publish catalogs of musical manuscripts dating before 1800. Some 1200 manuscripts, containing 13,000-14,000 individual musical works, will be cataloged at Harvard during the three-year period beginning this July 1. The project, located at the Isham Memorial Library in the Loeb Music Library, will be under the direction of Michael Ochs.

Three of the largest repositories of music manuscripts—the Library of Congress, the New York Public Library, and Yale University—have kindly agreed to supply microfilmed copies of their relevant holdings so that cataloging can proceed. These films will eventually be added to the existing collection of over 10,000 microfilms of music sources at the Isham Library, where they will be available to the U.S. musicological community.

Information Exchange

A Word in Favor of Compact Discs

Philip Youngholm
Greer Music Library
Connecticut College

We all know the theoretical advantages of the CD format: low noise, low distortion, random access, and lack of wear. What librarians want are answers to the practical questions: Are the players reliable? Are they easy to use? Are the discs sturdy? Will the prices drop? Will there be a wide enough range of repertoire?

Greer Music Library has two compact disc players, one in use since August 1984 and the other since November for a total of about ten machine-months. We'd like to share our experience, which has been positive, and encourage other libraries to take the plunge. (We are a small-college music library, where hands-on listening is already the rule. Large academic libraries and public libraries will have to make allowances in applying our experiences to their situations.)

Our players are Technics SL-P7's, one of the two models in Technics' second-generation line. We chose the SL-P7 because it is *not* programmable (which greatly simplifies the front panel), but still provides access to any point on the CD by track number, index number, or time. We drew up one page of instructions and left a photocopy of the manual next to each machine. This is about all the user training we've had to do.

Response from our users—both students and faculty—has been enthusiastic. Although we don't keep detailed logs, our impression has been that the two rooms which contain the CD players are in almost constant use. We get numerous requests to buy specific CD's, and numerous questions as to when we'll get more players.

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Convention Reports

Preconference 1985: Authority Control in Music Libraries

Timothy Robson
Case Western University

Jeff Rehbach
Middlebury College

Approximately 250 participants gathered on Tuesday, March 5, 1985, for a preconference workshop on authority control in music libraries. Organized jointly by the Bibliographic Control Committee and the Education Committee of MLA, the preconference focused on three questions: the first, theoretical (Why have authority work? How much does it cost?); the second, practical (How do the Library of Congress and other cataloging agencies go about creating authority records? How are cooperative authority arrangements beneficial?); and third, futuristic (How does computer technology change the way we think about authority control?).

The Theory

Jeff Rehbach moderated the first plenary session, "Authority Work: An Introduction and Rationale." Barbara Tillett, Head of Technical Services at the Scripps Institute of Oceanography Library at the University of California, San Diego, and founder of the LITA/ISAS/RTSD Discussion Group on Authority Control, presented the opening paper. Ms. Tillett recalled that the library catalog, according to Cutter, should gather together related works by author, uniform title, and subject, and should help the user find an item by using a heading in the catalog. Ms. Tillett noted that there must be control of the catalog access points, that is, authority control. Authority work encompasses the research work, intellectual efforts, and clerical tasks in updating authority records. An authority file comprises authority records that contain possible variants of a heading. Authority control is the process that maintains consistency between the bibliographic file (catalog) and the authority file. Automated authority control involves use of

computer programs to verify, maintain, and link bibliographic and authority files.

Ms. Tillett reviewed research related to authority work and its costs, which are usually estimated to be between one-third and one-half of total cataloging costs. Given such costs, efforts are under way to implement shared authority work on a national scale. Ms. Tillett concluded that our means of accomplishing control over access points and search terms is an evolutionary process. We continue to make do with methods derived to suit card and book catalogs, and are beginning only now to take the first steps towards optimizing computer capabilities.

Kären Nagy, Assistant Music Librarian for Public Services at Northwestern University, reviewed music research needs as related to authority control of headings in the library catalog. She noted that particular problems in creating and using music card catalogs stem from: numerous foreign language materials; numerous editions or performances of a single musical work; use of popular titles to refer to a work; use of various numeric schemes to identify a work; and musical works that are subunits of larger works (e.g., opera arias).

Ms. Nagy suggested three solutions for coping with potential difficulties in using music catalogs: develop an active bibliographic instruction program in which library staff explain to users how to find and use references in a catalog; make sure all reference staff know how to search authority files; and make library administrators aware of the unique problems of music users.

Ms. Nagy summarized the results of a survey she conducted relating to the use of music card catalogs. Users who are most satisfied seem to be those using catalogs with extensive cross references. Many librarians found AACR2 less of a problem than previous deficiencies in authority work and the lack of cross references prior to adopting AACR2. In libraries with more than one catalog,

users find multiple look-ups in several catalogs to be a problem. Responding libraries remain concerned that great numbers of users are not finding things in catalogs and are not asking for help.

The Practice

"The Intellectual Impertive: Conceptualizing and Creating Authorities" was the title of the second plenary session, moderated by Timothy Robson. Dorothy Gregor, Chief of the Shared Cataloging Division at the Library of Congress, spoke about LC's assumptions concerning authority work, the most basic of which is that authority work is worth doing, even in online catalogs with sophisticated searching capabilities. Ms. Gregor developed the hypothesis that authority control can be imposed at any level in a network structure, a network being the interrelationship among local libraries, regional networks (e.g., SOLINET), bibliographic utilities (RLIN, WLN, etc.), and the Library of Congress. Quoting from a paper by Henriette Avram, Ms. Gregor stated LC's assumption that in a network, the most cost-effective level at which to impose authority control is the highest level, i.e., the Library of Congress.

Ms. Gregor described briefly the process by which authority records are processed at LC. She estimated that in the Shared Cataloging Division of LC approximately one-third of the cataloging hour was occupied with authority work, meaning a cost of about \$8.33 per authority record. This figure does not include other overhead costs and the costs associated with keying the record into LC's automated system and distributing it through the MARC Distribution Service.

Another LC assumption is that no single library can do all the authority work that needs to be done. The Library of Congress is in particular need of assistance with foreign personal names and geographic names. This need prompted the creation of the Name Authority Cooperative (NACO) project, a shared national name

authority file, and forms the basis for the first phase of the Linked Systems Project (LSP).

Ms. Gregor questioned the assumption that an authority record must be created for every name in a catalog, including those for which no cross references are made. Evidence indicates that for book material in LC's huge catalog, authors write approximately 1.2 books. That means that the great majority write only one. Finally, she raised the possibility of a "NACO" for bibliographic records, citing the first steps in that direction, LC's use of RLIN for Chinese/Japanese/Korean (CJK) cataloging, and the process by which Harvard and the University of Chicago are inputting records directly into the LC bibliographic data base.

Larry Dixon, Music Cataloger in the Music Section of the Special Materials Cataloging Division at LC, then spoke in some detail about the process by which music authority records are created at LC. A name authority record is made for any personal or corporate name heading that is used as a main entry, a secondary entry (including subject), or in a cross reference. For LC practice concerning cross references for uniform titles, Mr. Dixon cited Richard Hunter's article in *Music Cataloging Bulletin* v.15, no.10 (October 1984), pp. 3-6.

Mr. Dixon reported on a computerized statistical study which compares the LC music and book files for length of record, number of tagged fields per record, etc. It was found that the average music file record contains 5.20 fields that require authority control, while the average book file record contains 3.26 such fields. If subject headings are excluded, the figures are 3.67 and 1.57, respectively. While this type of comparison does not provide actual cost figures for music authority control, it does show that the average bibliographic record for a piece of music or a sound recording cataloged by LC contains more than twice the number of personal name, corporate

name, uniform title, or series headings than the average book bibliographic record.

The two final speakers on this plenary session panel were Richard Jones, Music Librarian at the University of Wisconsin, Milwaukee, and Richard Smiraglia, Music Catalogue Librarian at the University of Illinois at Urbana-Champaign. Mr. Jones described his role as coordinator of REMUS (REtrospective MUSic), a project conceived by the Music OCLC Users Group and designed to enlarge retrospective bibliographic holdings in the OCLC data base. In conjunction with this coordinating role, Mr. Jones has received NACO training at LC.

Mr. Smiraglia presented a paper, "Uniform Titles for Music Materials: Toward Justifying Their Use." The reason generally given for using uniform titles is to collect in one place in a library catalog all of the manifestations of a single intellectual work. Through a sample derived from the OCLC data base, Mr. Smiraglia has documented the many small variances in titles proper in music scores. Since most titles proper would not generate cross-references in the LC name authority file because of the small number of manifestations of a particular work held by LC, the existence of these variances demonstrates the importance of local authority control and not relying solely upon the LC authority file.

The Future

The third plenary session, moderated by Ruth Tucker from the University of California, Berkeley, was titled "The Technological Imperative: Authorities in an Online Environment." Ed Glazier, Bibliographic Quality Assurance Specialist at the Research Libraries Group (RLG), opened the session with a paper on the relationship of bibliographic utilities to the automation of authority files. Authority work done at the time of cataloging results in consistency but is very costly. Batch authority work after input may be possible, but whether or not such post-

input authority work will ever be implemented is unknown; in the meantime, users are faced with inconsistencies in forms of entry.

Arlene Taylor, Assistant Professor at the University of Chicago Graduate Library School, presented the final paper of the workshop, "Responding to User Needs: The Complementary Roles of Authority Control and Systems Design." Dr. Taylor summarized the way vendors such as Blackwell/North America process a library's MARC tapes to create consistent headings and an authority file. She also reviewed the different approaches that the bibliographic utilities and automated library system vendors take in creating, linking, and indexing authority files and bibliographic files.

Dr. Taylor summarized research that she and her students have undertaken in analyzing the use of the Northwestern University online catalog, NOTIS. She pointed out that many of the failures of users in searching an online catalog cannot be solved by authority control. Misspelled terms or incorrect forms of headings entered by users would not match any of the cross-references provided by the standard authority files. Rather, computer programs ought to be designed to take into account abbreviated and inverted forms of entry of personal names and titles. Her research has shown that, after two unsuccessful searches, the majority of users will give up searching the online catalog. Music users perform more name searches than do a more general population of users, and have difficulty in successfully searching for titles.

Dr. Taylor concluded that although authority control has developed to the point of successfully making forms of entry consistent in our catalogs, we have not yet succeeded in making terms findable. We need to rethink the rules for references, to consider what kinds of authority records will benefit users, and to investigate computer system designs that will be more forgiving when users fail to outguess the forms of entry we have chosen for our catalogs.

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International Aspects of Music Librarianship and Music Bibliography

Wednesday morning's session, moderated by Don Roberts (Northwestern University), brought together representatives from three countries to discuss international aspects of music librarianship and bibliography. Anders Lönn of the Swedish Royal Academy of Music presented an overview of music librarianship in Europe, noting that academic collections there tend to be headed by musicologists with little or no formal training in "librarianship" in the American sense of the word. Professional standards and practices vary so greatly that generalization is difficult; attempts to impose some sort of uniformity have met with limited success.

Don Roberts presented a paper on music libraries and sound archives in developing nations, where low gross national products, trade deficits, and unfamiliarity with written traditions hinder the establishment of such institutions. Those that do exist face daunting problems of conservation in tropical climates and lack adequate staffing. Sound archives, which preserve the oral tradition and have considerable propagandistic potential, have fared better.

Nancy Clarke of the American Music Center described the international network of 23 music information centers which promote the music of contemporary composers by maintaining lending libraries and publishing catalogs, journals, and other advocacy tools relevant to their holdings.

Lenore Coral (Cornell University) discussed international aspects of music cataloging, emphasizing the need for open-mindedness in an area where common ground is often difficult to identify. Efforts toward standardization, such as Kurt Dorfmueller's work with subject headings and the ISBD for printed music, were cited.

Following a break, reports were received from the international bibliographies: RISM, RILM, RIdM, and RIPM. George Buelow (Indiana University) reported that progress on Series A/II (manuscripts) is well under way in Europe. The final census, comprising an estimated one million entries, will be available online and in microfiche.

Lenore Coral returned to announce the opening of a national RILM office at Cornell. Volunteers are continually needed to abstract journal articles and dissertations.

Barry Brook (CUNY) reported that RIdM recently received a grant to index the musical iconographic holdings of seven major art museums. Cataloging standards have been established, and approximately fifteen countries have working iconographical centers at present.

Robert Cohen (University of British Columbia, Vancouver) described the RIPM project, which will endeavor to cope with the phenomenal rise of music journalism in the 19th century. Access to some 1500 journals will be provided by author and keyword. RIPM archives at Vancouver and Parma have been established to collect journals on microfilm.

Finally, Barry Brook described a mammoth project intended to be a comprehensive history of music in all cultures. *Music in the Life of Man* will follow an analytical, comparative methodology to identify heretofore overlooked musical links between cultures.

Ross Wood
Wellesley College

The Job Interview: Strategies for Success

This lively session, sponsored by the Personnel and Administration Subcommittee of MLA's Administration Committee, was introduced by panel chair Laura Dankner (Loyola University) as an in-depth review of one aspect of the professional job search: the interview, from the point of view of the applicant. The purpose was to help

applicants prepare for this stressful experience and present themselves in the best possible light.

Ida Reed (University of North Carolina, Chapel Hill) and Ms. Dankner reviewed typical schedules and other aspects of interviews for positions in public and academic libraries respectively. Some points common to both situations were: the candidates' need to educate themselves about the institution and location by reading all literature sent to them, and seeking out additional information; awareness that a telephone call may be a substitute for an on-site interview, and not just a preliminary contact; and the importance of the on-site interview as an opportunity to meet as many people as possible, to project a good image, and to assess the staff and physical facilities of the new situation.

Carol Tatian discussed details of preparing for the interview, again emphasizing the importance of being well-informed about the institution, locale, and job description. Other points mentioned were dealing with awkward questions such as reason for leaving last job, long range goals, and self-assessment; dealing with illegal questions; what written materials to bring; appropriate clothing to wear; and general interview etiquette.

In the second part of the session, Suki Sommer (New York Public Library) and Michael Ochs (Harvard University) presented a series of very entertaining sketches to illustrate recommended and not-recommended methods of handling interview situations. The session ended with a proposal for a follow-up presentation, perhaps next year, on job interviews from the interviewer's point of view.

A useful set of handouts included a sheet of sample interview agendas for a variety of library positions, a list of allowable and illegal interview questions, and information on the MLA Placement Service.

Carolyn Rabson
Oberlin College

Popular Music in the Public Library

The topic Popular Music in the Public Library proved of universal appeal, drawing an audience from various types of institutions.

Joan Stahl of Baltimore's Enoch Pratt Free Library tackled the problems of reference in an ever-changing field of public interest. Wide-ranging inquiries can take the librarian from vaudeville to punk rock, and necessitate a constant effort to keep abreast of persons, developments, and new materials.

Citing such problems as performance rights for musicals, addresses of performers' agents, and publishers of new songs, Ms. Stahl mentioned various useful reference tools. Some of these were Richard Lynch's *Musicals!* and Clyde Primm's *The Musical! Where to Find It*.

The audience provided an exchange of new and helpful reference titles including Roger Christensen's *The Ultimate Movie, TV and Rock Directory*, Michael Levine's *The Address Book*, the magazine *Country Song Roundup* (for song lyrics), Frank Hoffman's *The Cash Box Country Singles Charts*, the talent directory found in *Billboard's* year-end issue, the *Music & Booking Source Directory*, the revised edition of Lewine and Simon's *Songs of the Theater*, and, for song locating, *Folio-Dex*, and Gargan and Sharma's *Find That Tune*.

According to Donna Mendro, security is the biggest problem related to popular recordings. In her department in the new Dallas Public Library, recordings are dispensed from closed storage and are tagged for the electronic security system in the building. Required identification for in-house listening has eliminated loss of headphones.

Since Memphis is a focal point in Blues history, its public library rightly collects materials pertinent to this genre. Dennis Wujcik reported that the Music Department tries to have representative materials related to all

local composers and performers, among them Jerry Lee Lewis, Memphis Minnie, and Elvis Presley. Recordings (especially early ones), books, magazines and pictures are collected. To achieve this, it is both necessary and desirable to make contact with local recording studios, publishers and music dealers.

The three speakers made it plain that dealing with popular music materials is both taxing and fascinating.

Norma Jean Lamb
Buffalo & Erie County Public Library

Stress and Time Management for Music Librarians: Some Techniques for Coping

Chaired by Kären Nagy (Northwestern University), this program, which was restructured to address only stress management, was conducted by David Chiappone and Nancy Schmidtgoessling, two clinical psychologists from Cincinnati.

Pointing out that interest in stress is on the rise, the speakers noted that there has been an increase in stress-related diseases. Symptoms of stress can be categorized as behavioral (e.g., overeating, grinding of teeth, frequent accidents); physiological (e.g., backaches, headaches, allergic reactions); emotional (e.g., anger, irritability, suspicion); and cognitive (e.g., poor concentration, judgement errors). Participants were given a weighted list of specific occurrences that are likely to cause stress and were asked to score themselves on the basis of events occurring in their lives during the past year.

The speakers discussed in some detail a number of ways in which one may cope with stress: be aware of the problem; have a commitment to deal with the condition; follow the "7 wellness behaviors" (regular meals with no snacks, breakfast every day,

exercise, enough sleep, no smoking, weight within 10% of ideal, little or no alcohol); be assertive; share concerns with another person; acquire problem-solving techniques; be skilled at one's own job; let go of anger; learn how to relax to counter the damage caused by stress (participants were offered instruction in several relaxation techniques); adopt "stress inoculation techniques" (think ahead, find out what situations cause one to experience stress, give oneself methods of coping, and when the methods work, acknowledge that they do).

A book on stress was recommended: Robert E. Alberti and Michael L. Emmons, *Your Perfect Right: A Guide to Assertive Living*. 4th ed. San Luis Obispo, Calif., Impact Publishers, 1982.

Sally Evans
Amherst College

The Music Library and Technology

In an exciting and informative session, four presentations revealed technology's present and future in libraries via first-hand experiences with compact discs, the National Hymn Tune Data Base, computer applications in music, and preservation techniques for sound recordings.

Arne Arneson (University of Wisconsin, Madison) introduced the participants with his words of wisdom on the three truths of technology: it is stress-producing, simple, and a support component that makes our lives easier.

The first presentation provoked the most audience reaction, as Robert Johnson (University of Cincinnati) explained the concepts and usage of the new compact discs in the music library context. After an explanation of the technical aspects and history of the CD, he offered his opinions on their negative aspects, including sound reproduction problems, equipment problems, and the lack of readily-available collections to benefit the music library collection. He

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closed with the suggestion that music librarians take a "wait and see" attitude until the state of the art has been improved. A spirited discussion followed.

The second presentation, by Nicholas Temperley and David Hunter (both of the University of Illinois), dealt with their ongoing computerization project of the "Hymn-Tune Index Database." The historical basis of the project, which includes "all" hymn tunes with English text up to 1820 and catalogs tunes from 3,000 sources, was given by Dr. Temperley. Mr. Hunter then explained the technical aspects of transferring the tunes to the index, and listed the access points of the data base. The presentation included that terror of technology, a live computer demonstration, which amply illustrated why music librarians need sessions such as these.

Deta C. Davis (Library of Congress) provided a wonderful overview of the various uses and sources of computer applications in music, including names of databases, journals, compositions, organizations involved in computer music, and monographic series specializing in information about the computer and music.

The session ended with a glimpse of the state-of-the-art preservation laboratory at Rutgers University's Institute of Jazz Studies. Marie Griffin, librarian/curator of the collection, augmented her lecture with slides of the equipment and snippets of recordings from the collection.

Leslie K. Greer
University of Oregon, Eugene

Facsimile and Reprint Publishing of Music

Publishing Unpublished Music: the Dissemination of Contemporary Music in Manuscript (Rosalie Calabrese, American Composers Alliance)

Rosalie Calabrese's paper was presented by Geraldine Ostrove, chair of the session. The American Composers Alliance was formed in 1937 for the purpose of providing copies of unpublished contemporary American music to scholars and performers, in order to free composers from the time-consuming process of maintaining, copying, binding and sending out legible and usable copies of their manuscripts or recordings. These copies have been distributed as American Composers Editions, American Music Center's Pioneer Editions, and Composer's Facsimile Editions. The Alliance also oversees performing rights in cooperation with BMI.

Facsimilies as Art and Information
(Leo F. Balk, Garland Publishing, Inc.)

The facsimile as art is usually an attempt to reproduce the effect of the original publication, whereas the facsimile as information seeks to make the content of the original available to scholars and performers. In order to define important and generally unavailable material for their facsimile series, Garland recruits scholars in the field as editors. These editors define the scope, identify items to be included, and provide commentary explaining the significance of the item. It is then the publisher's job to request permission, obtain the best possible microfilm, and produce the printed copy, along with information identifying the exact source of the material (i.e., edition, copy, location).

The Reproduction of Manuscript Material: A Printer's View (Stephen Stinehour, Meriden-Stinehour Press)

The Meriden-Stinehour Press has printed many of the fine reproductions published recently in the United States, including Yale's *Mellon chansonnier* and the Imprint Society's *The Lure of*

the Striped Pig: The Illustration of Popular Music in America, 1820-1870. They are currently working on Bach's newly discovered preludes and the manuscript of Mahler's 2nd symphony.

Mr. Stinehour reviewed the printing processes which have been used in the past and explained some of the modern methods which can be used to reproduce the effect of the original. With slides, he illustrated the photographic and printing techniques used to enhance the original and to reproduce the colors of the original.

The User's Point of View: What Do We Want and Why? (Lance W. Brunner, University of Kentucky, Lexington)

The publishers of facsimiles can make major sources available for study by the scholar, while at the same time preserving the contents of aging material. The publisher must consult with potential users of the facsimile to determine what is needed to advance the study of music and what needs to be preserved.

What is needed now are the sources which would aid in the study of the evolution of music between the earliest sources and the blossoming of music publishing in the 18th century. Facsimiles could also facilitate the study of more recent composers' sketchbooks and compositional techniques. In order to convey as much information as possible to the scholar, the facsimile must be accompanied by documentation of its provenance, condition, format, color, and relationship to other musical sources.

Finally, Mr. Brunner suggested that *Notes* publish a series of articles surveying the uses of, and needs for, facsimile publishing in various fields of music.

Elizabeth Gamble
Cornell University

Louisville and Kentucky Music

The last session on Friday afternoon was an opportunity to discover something of the depth and variety of Louisville and Kentucky music. The first speaker was Richard Wetzel (Ohio University), whose paper included a short history of the W.C. Peters family with emphasis on their publishing activities in Louisville during the mid 1800's. W.C. Peters was also a composer and Maurice Hinson had performed some of his piano pieces on the Wednesday evening recital.

A slide and sound presentation prepared for the opening of the John Jacob Niles Collection at the University of Kentucky was presented by Anne Campbell (University of Kentucky). She answered questions about Kentucky's famous folk song collector, composer, and instrument maker and encouraged the study of his papers, field recordings, instruments and letters.

Karl Kroeger (University of Colorado), a native of Louisville who chaired this final session, presented a brief resume of the life of Claude Almand (1915-1957). Almand was composer, teacher and music administrator at the University of Louisville and Southern Baptist Seminary School of Church Music, and was active in many areas of Louisville musical life from 1944-1953. Kroeger described how Almand's activity as a composer and teacher encouraged the acceptance of contemporary music in Louisville. Robert Below (Lawrence University), a student of Almand at the University of Louisville, gave a brilliant and sensitive performance of Almand's *Fifth Piano Sonata*, composed in Louisville in 1951.

The final speaker was Wilfrid Mellers (University of York, England), who was in Louisville to judge the Grawemeyer Award for Music Composition. The University of Louisville is responsible

for administering this new award, which is expected to be awarded annually. Mr. Grawemeyer has given money for a single prize of \$150,000, a prize he compares with the Nobel Prize. After reviewing the position of the composer through history, Mr. Mellers commented on the problems the judges had in making their decision and suggested that, in the future, more than one prize be awarded.

It has since been announced that Witold Lutoslawski has won this year's Grawemeyer Award.

Marie Kroeger
University of Denver

Libretto Inventory Underway

The U.S. RISM committee is undertaking an inventory of librettos in North America. The libretto subcommittee, chaired by Marita P. McClymonds and Diane Parr Walker of the University of Virginia, invites input on the subject of bibliographic control of published and manuscript librettos and information on locations of librettos of potential historical interest. "Libretto" is defined for this effort as any text published for a specific musical production; the range is *not* limited to opera only or to a specific time period. Music and rare book libraries in the United States and Canada are currently being polled for information about their libretto holdings. Collections, private and public, which did not receive an inquiry from the subcommittee and individuals with comments, information, or questions are encouraged to contact Diane Parr Walker at the Music Library, Old Cabell Hall, University of Virginia, Charlottesville, VA 22903-3298; phone (804) 924-7041.

Geac Music Users Group Holds Second Annual Meeting

The second annual meeting of the Geac Music Users Group was held in Louisville on Wednesday evening, March 6th, with Ivy Anderson presiding. A recap of the first year's activities highlighted contacts made both with Geac and with officers and committees of the national Geac Library Users Group (GLUG), and the production of lists of desired software enhancements, important site specification decisions affecting music materials, and a music site directory. The need for a more clearly-defined relationship with the main user group had made itself felt during the course of the year. This topic received some discussion, and it was agreed that the music users should seek formal status as a structural entity within the national group. Both Geac and GLUG have indicated an interest in such a relationship.

A second agenda item was agreement on a uniform set of priorities for software development to bring back to our institutions. The three items agreed to be most important were alphabetical display of titles under an author name (current sorting is alphabetical only up to a specified number of characters), increased length of the author/title search key, and development of authority control for uniform titles.

Pauline Bayne (University of Tennessee) was elected new coordinator of the music users group, effective immediately.

The National Plan for Retrospective Conversion in Music

Introduction

Retrospective conversion of library card catalogues to machine-readable form (RECON) has proceeded slowly and haltingly in the field of music. Because of the complex nature of music cataloguing, many institutions have been reluctant to undertake the systematic conversion of such records. Most of the projects carried out to date have involved relatively small collections, and the standards applied have varied enormously, making the results of limited use to other libraries. The fragmentation of the logical national database into separate databases controlled by competing networks has, moreover, led to much duplication of effort—especially unfortunate in light of the current scarcity of resources. Yet music is an area in which the need for RECON is particularly pressing. Older editions and recordings, often the only ones available, remain of central importance to students, performers, researchers, and the general public, while the writings of earlier generations continue to provide essential support for musical scholarship.

Origin of the plan

Two organizations have taken the lead in planning concerted music RECON at the national level: REMUS, a committee of the music OCLC Users Group, and the Associated Music Libraries Group, presently consisting of seven large music research libraries. During 1983 and 1984 both groups submitted proposals to the Council on Library Resources for music RECON projects. In response, CLR sponsored a conference on music RECON at the Spring Hill Conference Center in Wayzata, Minnesota on July 18–19, 1984, immediately following a three-day national conference on the problems of RECON in general. The music meeting, the proceedings of which have recently been published, was attended by representatives from REMUS, AMLG, the Music Library Association, the International Association of Music Libraries—U.S.

Branch, the Association for Recorded Sound Collections/Associated Audio Archives Project, the Library of Congress, OCLC, the Research Libraries Group, and the Washington Library Network. A university-based composer and a scholar also participated. One of the principal recommendations of the meeting was that an umbrella group should be established to formulate and oversee the implementation of a coordinated national plan for music RECON. Accordingly, on September 12, 1984, the Joint Committee on Retrospective Conversion in Music, composed of delegates from the organizations represented at Spring Hill plus the Music OCLC Users Group and the RLG Music Program Committee, met for the first time at the offices of CLR in Washington, D.C.

The National Plan for Retrospective Conversion in Music

The aim of the National Plan is to promote the creation of bibliographic records for music materials not yet represented in the logical national database. It offers guidance to libraries embarking on RECON projects and to funding agencies considering application for assistance, and furnishes a means for coordinating independently supported RECON work and making the resulting records available to the music library community at large. It is not intended to take precedence over the broader national RECON plan being developed by the Committee on Bibliographic Control of the Association of Research Libraries under a grant from the Council on Library Resources. Rather it should form an integral part of any such program. The components of the plan are as follows:

1. Recommended priorities for the conversion of music records
2. Standards for music RECON
3. Coordination of music RECON activities by means of a matrix
4. Distribution of records produced under the plan
5. The Joint Committee on Retrospective Conversion in Music

Priorities

In general, the highest priority should be given to the conversion of records for printed music, recorded music, and music in microform, including serial publications. Next in order of importance are books and sheet music. A final group consists of moving and fixed image materials, archival materials, and manuscripts. These priorities are not meant, however, to exclude any type of music-related material from consideration at any stage, and it is hoped that eventually records for all types will be added to the logical national database.

Standards

The following guidelines derive largely from the recommendations of the Spring Hill music RECON meeting. They should be regarded as minimally acceptable requirements; additional cataloguing work is encouraged.

1. Converted records must be in the MARC format. Data must be fully content-designated.
2. All data in the original record should be converted, including subject headings and classification numbers. Local headings and numbers must be appropriately tagged.
3. AACR2 is preferred for both name headings and uniform titles. If an AACR2 form can be found in the Library of Congress authority file, it should be used. If not, an AACR2 form from a bibliographic utility file may be adopted. If no AACR2 form can be located in either of these sources, the form on the card may be followed so long as it does not conflict with another heading in the files searched. Conflicts in name headings and uniform titles should be resolved by applying AACR2.
4. Recommendations for the use of particular fields appear below. When the information needed to encode the field is not present on the card, fill characters should be employed rather than blanks.

- M Mandatory (data element must be present in each record)
- MA Mandatory if applicable (data element must be present if appropriate)
- R Required (data element must be used if such information is available on the record being converted)
- O Optional

Marc Tag	Status
Leader	M
007—Physical Description	MA
008—Various fixed length codes, some peculiar to music	R
010—LC card number	MA
011—Linking LC card number	MA
020—ISBN	MA
028—Publisher's Number	
For sound recordings	MA
For scores	R
033—Capture date and place	O
039—Level of bibliographic content and coding	O
040—Cataloguing source	M
041—Language	R
043—Geographic area code	R
044—Country of producer	O
045—Chronological code	R
047—Form of composition	R
048—Number of instruments or voices	R
050—LC call number	MA
054—Geographic classification code	O
082—Dewey decimal classification	MA
09X—Local call numbers	R
306—Duration	R

The Matrix

To minimize duplication and ensure comprehensive coverage, a matrix has been adopted for coordinating music RECON projects. The matrix for music and books on music is based on the RLG Music conspectus and thus ultimately on Class M of the Library of Congress Classification; the matrix for recordings is arranged by manufacturer. It is expected that the matrix will be maintained by a RECON manager appointed by the Association of Research Libraries. Institutions may participate in this portion of the plan either by consulting with the ARL Manager or the Joint Committee in developing their music RECON projects or by reporting projects already planned or under way. Regular reports on the progress of music RECON nationally will be distributed to interested parties.

Distribution of Records

Records created under the plan should be shared among the components of the logical national database. Until such time as existing systems become linked this could be accomplished either through the

distribution of tapes by the Library of Congress or the exchange of tapes between networks or institutions. All participating libraries should make their music RECON records available for distribution.

The Joint Committee on Retrospective Conversion in Music

The Joint Committee on Retrospective Conversion in Music will oversee the operation of the plan. Representatives will be appointed by the constituent organizations at their discretion. A Chair, elected by the Committee, is responsible for calling meetings, assigning tasks to committee members, and serving as liaison with the ARL Manager.

Anyone wishing to participate in the plan should write to Joan Swanekamp, Head of Technical Services, Sibley Music Library, Eastman School of Music, Rochester, NY 14604.

Committee Updates

Working Group on the Music Thesaurus Project: Final Report

The successful establishment of the Art and Architecture Thesaurus Project raises the possibility of replicating such a project in the field of music. The Subcommittee on Subject Access suggested specific questions relevant to sponsorship of a similar project by the Music Library Association. These became the charge of the Working Group—to assess the desirability and feasibility of such an undertaking and to identify issues to be resolved before MLA could take any action in this direction.

Recommendations were made predicated on the assumption that MLA would mandate development of a thesaurus with the broadest possible scope and application. Inevitably the dichotomous values of standardization and flexibility must be reconciled in a compromise. The most desirable

solution is that which compromises neither value nor any more than is necessary to render the project feasible.

MLA should develop the specifications for a music thesaurus project which can effectively support the retrieval of musical documents during the early twenty-first century and seek major external funding to enable it to commission a professional research team to create and maintain such a tool. The first actions MLA can take in this direction are to actively initiate discussions from which a consensus can emerge and to commission research needed to draft an effective proposal. The following specific actions are suggested:

- Seek to foster mandate and consensus by promoting inquiry and discussion within MLA by presenting the topic at regular meetings and through special conferences, surveys and reports.
- Support basic research to explore the possibility of segmented development of a music thesaurus, the first segment intended to serve as a pilot project by which to refine the specifications for further development.
- Commission urgently needed basic empirical research into the relationships among existing controlled vocabularies, for example a comparison of the PRECIS strings used in the subject index to the *British Catalogue of Music* with the precoordinate subject headings and their references in the Library of Congress catalogues for recently indexed editions of the same works.

A full report may be obtained from J. Bradford Young, Music Cataloguing, 2136 Music, University of Illinois, 1114 W. Nevada, Urbana, IL 61801. The Working Group held an open meeting to discuss the report in Louisville and presented it to the Bibliographic Control Committee, which decided to present a program session on thesaurii, to be coordinated by the Subcommittee on Subject Access, at the next MLA meeting and to appoint another working group to develop specific research proposals. Chairs will be named for these groups soon. Any comments or suggestions should be directed to them.

Committee Updates

Reference and Public Services Committee

The major portion of the Committee's annual meeting in Louisville consisted of a panel discussion on standards for reference books assembled by the Subcommittee on Standards for Reference Books. Members of the panel were Diane Walker (University of Virginia), moderator, Linda Solow Blotner (freelance author in Avon, Connecticut), Marilyn Brownstein (Greenwood Press), and Joseph Boonin (Jerona Music). The presentations revealed once again the need for more communication between the buyers and the publishers and between the buyers (i.e., better and more current reviews) and the ultimate responsibility of the authors. Questions and discussion seemed to direct the Subcommittee to: 1) investigate other existing applicable standards; 2) investigate the need for having differing guidelines for different types of works; 3) perhaps look to assembling something more in the nature of guidelines or a series of suggestions rather than standards; and 4) find a way to communicate these ideas to the membership, the profession, and the publishers.

With time running short, the focus then turned to the activities of the other subcommittees and brief reports were given. John Druessedow, chair of the Online Reference Services Subcommittee, reported that two projects had evolved: 1) members would be compiling a list of online catalog systems installed in music libraries; and 2) the four bibliographies assembled by various members concerning online reference searching will be cumulated for publication in *Cum Notis Variorum*. He also reported on the recently announced availability of AHCI online.

Linda Fidler, chair of the Bibliographic Instruction Subcommittee, reported that it is continuing its work on the identification of instructional programs in music in U.S. and Canadian academic institutions. A second mailing is planned. A report on the findings of the survey is expected to be available at the next annual meeting. The subcommittee is also beginning to develop plans for a presentation at the 1987 annual meeting.

Geraldine Laudati, chair of the Information Sharing Subcommittee, reported that her group had agreed to share in the responsibility for scanning certain non-music journals and books to find articles of interest to music librarians which could be published in the September 1985 *MLA Newsletter*. Further, they will contact the other subcommittees to get other news that can be passed on to the membership.

The Newsletter Clearinghouse Subcommittee was disbanded; newsletters that were collected will be transferred to the MLA Archives. Music libraries that had sent copies of their newsletters to Ivy Anderson or Ross Wood are encouraged to change their mailings so that copies will now go to the MLA Archives. Please address these mailings to Bruce Wilson, Curator, MLA Archives, Music Library, Hornbake 3210, The University of Maryland, College Park, MD 20742.

Dorman Smith, Chair
University of Arizona

Preservation Committee

An open meeting of the Preservation Committee during the Louisville conference provided an opportunity to hear about preservation projects undertaken by the Research Libraries Group and to see a slide show entitled "Storage and Care of Magnetic Tape."

Victor Cardell (Yale University) described RLG's cooperative plan for identifying deteriorated out-of-print music titles in need of preservation treatment. An evaluation process carried out by the music members in RLG has been implemented which determines which copy of a particular title will receive preservation care. Recommendations for reprint of critical materials will be submitted to appropriate publishers. Five titles which need treatment have been identified to date.

An announcement was made about the establishment of the National Preservation Program Office (NPPO) of the Library of Congress. The program has been established in response to a growing need for information, support, and coordination among institutions engaged in preservation activities. NPPO will develop a Preservation Reference Service, Audio-Visual Loan Program, and design and conduct conferences and seminars on preservation-related topics.

Gerald Gibson, of LC's Motion Picture, Broadcasting, and Recorded Sound Division, sent word about the completion of the design of a new archival quality magnetic tape storage box. The box is made by Plastic Reel Corp. and meets government specifications for archival storage.

The MLA Preservation Committee continues to work toward standards for binding musical scores. A questionnaire has been designed which seeks to gather information about local music binding practices, binding decision making, kinds of paper repair done, and interaction with commercial binders. The Committee hopes to distribute the questionnaire during the summer.

Barbara Strauss, Chair
University of Wisconsin,
Madison

Audio-Visual

The Audiovisual Committee had a short meeting during the Louisville conference. Discussion centered around the Committee's ongoing National Equipment Inventory, with various committee members bringing suggestions for improvement to the attention of the group.

The inventory progress report, presented *in absentia* by Phil Youngholm, currently includes 200 cards from 20 institutions. Discussion ensued on a replacement coordinator for the project, at the request of Phil Youngholm, and Gordon Thiel of UCLA volunteered his computer expertise.

Compact Discs, Continued from page 3

We've had no breakdowns despite this heavy use. The Technics players have a two-year warranty, which gives us a bit of reassurance. Reliability over the long term is still a question mark, of course. On the other hand, we know what turntables do under heavy use: they break down constantly. CD players were designed for use by the average consumer and are practically idiot-proof. Once a CD has been properly inserted into a player, you cannot damage either the disc or the player by pressing the wrong button.

There is, however, a myth circulating among the uninitiated that the discs themselves are nearly indestructible. Although this is not true, we have not yet had any appreciable damage to a disc. On only two occasions has someone come to us with a disc that wouldn't play properly. Both times, simply cleaning fingerprints off the playing surface restored the disc to playability, meaning it sounded *exactly* the same as the day we bought it.

Security will be of concern to many libraries, since the discs are small enough to fit into pockets and purses. We haven't lost any yet, but security is not a big problem for us in general—and I suspect that not many students have CD players in their rooms yet. CD's are bigger than cassettes, so it seems to me that if you can handle cassettes, you'll be able to handle CD's. It is possible to put an ownership label

The Committee decided that future publicity on this project will include the UCLA address, a sample card for participants that includes the date the equipment was installed, whether the equipment is operated hands-on or not, and the name and phone number of any technician other than the librarian that maintains the equipment.

The Music Library Facilities Subcommittee of the Administration Committee was represented at the meeting by chairperson Jim Cassaro, who voiced the concern of his members that the two committees work together for their mutual benefit.

Leslie Greer
University of Oregon, Eugene

on the non-playing side without affecting playback (on our machines, at least) and presumably it would be possible to put an electronic security tape there too, if it is short enough.

Price is of concern to all of us. The going rate for CD's is still about twice that for LP's, although I have seen CD's on sale in record stores for \$9.99. This is where professional judgement comes in. I think they're worth it.

Availability of repertoire is another matter for judgement. In our library, where most of the listening is to basic repertoire, the CD is a godsend—even though it's true that the complete works of Alkan aren't available yet. I suspect that in most libraries the Beethoven symphonies get a little more use than Alkan does.

Finally, I hope that you will not be influenced by the purists who sniff at the CD format because the sampling rate ought to have been higher, because the disc ought to have been bigger, or because digital recording ought never to have been invented in the first place. All technological standards are compromises, particularly those intended for the general consumer. The CD is a great improvement over the LP, *especially* for libraries, since we can now offer our users discs from which more of the music, and nothing but the music, comes through, no matter how many times they have been played. Can we afford *not* to offer them this?

Chapter News

Greater New York

The Greater New York Chapter met at the Mid-Manhattan Branch of The New York Public Library on Wednesday afternoon, January 30, 1985. About fifty members attended the program, whose topic was "Current Music Cataloging Practices and Trends."

Christine Hoffman described her ongoing efforts to gain bibliographic control over a large existing collection at the Manhattan School of Music Library. These include setting up and keeping track of a local classification scheme and authority system tailored to conservatory use, all without the aid of any kind of automation. Marguerite Iskenderian (Brooklyn College, CUNY) spoke about music in the CUNY Union Catalog, a microfiche catalog formed by merging the OCLC tapes of the libraries in the City University of New York. She discussed the advantages and disadvantages, concluding that although some cataloging time is saved, the vendor lacks authority control over uniform titles and up-to-date versions of the LC Name Authority File and Subject Heading List.

Siegrun Folter discussed CLSI (CL Systems, Inc.) employed at the Herbert H. Lehman College Library (CUNY), where it functions as an automated system for acquisitions and circulation. The Lehman Library also plans to use it for its future online catalog, despite limitations that affect mainly music entries. Dawn Hale spoke on New York University's present project of retrospectively converting 11,000 score titles that has received RLG (Research Libraries Group) funding. Under this grant, name, uniform titles, and series access points are being upgraded to AACR2 form on the converted records. Robert Piggott outlined differences between the NYPL Research Library's own automated system (1972-81) and its present affiliation with RLG. He also discussed the work of the RLG Music

NEWS from the Chapters

Program Cataloging Sub-committee in establishing standards for various cooperative projects.

Following a short business meeting, Chapter Vice-Chair Patrick Hardish, Richard Claypool, and Monica Martin demonstrated phonorecord and score cataloging procedures on the MILCS ONLICATS system, which is used by the Branch Libraries of NYPL. Robert Piggott and Karen Famera then provided a demonstration of the RLIN system during a tour of the cataloging offices of the Research Libraries in the Central Building at 42nd Street.

William C. Rorick
Queens College (CUNY)

Northern California

The newly dedicated Braun Music Center at Stanford University was the setting for the fall meeting of the Northern California Chapter on Friday, November 9, 1984. Tours of the Music Library and Archive of Recorded Sound were led by Beth Rebman (Acting Head, Music Library) and Barbara Sawka (Archivist, Archive of Recorded Sound).

The morning session addressed the topic of "Policies on the Taping of Sound Recordings in Libraries & Archives." Mary Ashe (San Francisco Public) chaired the panel and was joined by Janet Bochin (California State University, Fresno) and Barbara Sawka (Stanford University). Each panelist spoke about her institution's policy. It was clear from the presentations and discussion that followed that institutional policies vary widely and in part reflect each institution's needs and the current status of copyright law interpretation.

"The Problems of Journalistic Criticism Today" was the title of the afternoon session. Leonard Ratner (Dept. of Music, Stanford University) moderated the panel which included David Littlejohn (School of Journalism, University of California, Berkeley), Charles Shere (Music critic,

Oakland Tribune; also of Mills College), and Michael Steinberg (San Francisco Symphony Orchestra; formerly music critic, *Boston Globe*). The discussion, which focused on music criticism, was lively and extremely interesting. The panelists addressed such topics as the status of Bay Area music criticism, what criticism should do, and what the public can do to make known their concerns about a particular review or critic.

At the business meeting, Mary Kay Duggan (University of California, Berkeley) volunteered to edit a chapter newsletter commencing after her sabbatical. The Chapter agreed to sponsor a workshop aimed at librarians in public and small academic libraries who have responsibilities for music but are not solely music librarians. Michael Keller (University of California, Berkeley) agreed to organize the workshop, which will most likely be held in Spring 1986.

The day ended with a wine and cheese reception during which members had the opportunity to visit the historical instrument room which houses the Lange collection of instruments.

Mimi Tashiro
Stanford University

Southern California

November 9, 1984 was the Southern California Chapter's day to learn the inside information on the recording industry. The morning session was held at Award Records in Inglewood, California. Award manufactures a great number of limited release albums but also produces popular recordings such as Fleetwood Mac's phenomenal *Rumours* album. The president of the company, Marty Ansoorian, demonstrated the metamorphosis of tiny black nodules of polyvinyl chloride to shelf-ready, shrink-wrapped sound recordings. The major component in this process is a Rube Goldbergian machine that converts the nodules into a finished and rather warm disc.

One of the more startling highlights of the tour was a pirated version of a recording by the rock group Blondie. Pirated editions, unfortunately, are not unique. The "adults only" photograph imbedded in the vinyl made the difference. (Marty had assisted the F.B.I. in their case against the Blondie thief.)

After lunch, David Cloud, recording engineer and audiot technology instructor at UCLA, shared his expertise in microphones and many ideas on recent improvements in recording. His main message was that the industry is closing in on eliminating the technological barrier between performer and listener, creating the "believable illusion."

The meeting concluded with a report by Marsha Berman and Ann Schuursma, both of UCLA, on their recent trek to Como, Italy for the IAML/IASA conference.

In May 1985 the Northern California Chapter will join us in Los Angeles for a combined meeting.

Dale Redfield
Simi Valley Library

Publications

- **Folk Music Recordings.** The American Folklife Center of the Library of Congress has announced the publication of *American Folk Music and Folklore Recordings 1983: A Selected List* (ISSN 0748-5905). This group of 31 records and tapes was chosen by a panel of experts from a compilation of 1983 releases prepared by the Center staff. The Center has initiated this annual list of selected titles in order to inform the public about newly-issued folk records and tapes. To obtain free copies, write: Selected List, American Folklife Center, The Library of Congress, Washington, DC 20540

Publications

- **New England Directory.** The New England Chapter of MLA announces the publication of *Directory of Music Libraries and Collections in New England*, 7th edition (1985). This new edition, the first to be typeset from machine-readable copy, includes 90 collections. For each, the directory gives the address and telephone number, hours of service, stack policy, staff, collection size, strengths and special collections, ILL policy and contact name, and network membership. The price is \$8.50 postpaid (\$7.50 to NEMLA members) from Philip Youngholm, Greer Music Library, 1534 Connecticut College, New London, CT 06320. Institutions may send purchase orders; individuals are requested to send payment when ordering (check payable to "Music Library Association, New England Chapter").

Awards/Grants

Lowens Award. The recipient of the Sonneck Society's first Lowens Award is Charles Hamm, of Dartmouth College, for *Music in the New World* (W.W. Norton, 1983). The award is named for Irving Lowens, founder and first president of the Sonneck Society, and will be awarded annually for an exemplary work of scholarship about American music or music in America.

Fulbright. Thomas F. Heck, Associate Professor of Music and head of the Music Library at Ohio State University, has been awarded a Fulbright Research Grant in Musicology for 1985-86 to work in Italy. He is preparing an annotated bibliography and research guide to the *Commedia dell'arte* for Garland Publishing. Concurrently, he is examining iconographic and other evidence of the music used in *commedia* performances.

. . . and Briefly

- **Call for proposals.** The Sonneck Society will hold its annual meeting at the University of Colorado, Boulder, on April 17-20, 1986. Proposals for papers, workshops, panels, and performances should be sent, in six copies, by October 1, 1985, to: John Graziano, 1986 Sonneck Society Program Chair, Music Department, City College CUNY, Covent Ave. & 138th St., New York, NY 10031. Topics dealing with music and music activity in the Great Plains, Southwest, and West are encouraged, but proposals on all aspects of American music are invited.

- **Manuscripts sought.** Fallen Leaf Press is seeking manuscripts of high quality for possible publication in its series of reference books in music. Areas covered by this series include bibliographies, bio-bibliographies, discographies, indexes, and catalogs. For details, please write to: Reference Series Editor, Fallen Leaf Press, P.O. Box 10034, Berkeley, CA 94709.

- **Call for papers.** The Ethnomusicology Publications Group, Indiana University, Bloomington, has issued a call for papers for a new volume, *Discourse in Ethnomusicology III: Essays in Honor of Frank J. Gillis*. Any articles related to Mr. Gillis's varied interests, which range from all subjects pertaining to jazz, blues, ragtime, and boogie-woogie, to the challenges of archiving, sound recording, and the preservation and restoration of cylinders and 78-rpm discs, are appropriate. The deadline for submitting articles is August 1, 1985; direct inquiries to the senior editor of the volume: Nancy A. Cassell, Ethnomusicology Publications Group, Archives of Traditional Music, 057 Maxwell Hall, Indiana University, Bloomington, IN 47405.

- **Music library materials.** A former music librarian is seeking a home for the following: a small collection of materials on the classification of music (available to any interested party upon request); and a run of *Notes*, 1956-1982, complete but for one issue (available to any institution for the cost of shipping and a non-profit tax deduction acknowledgement). Contact John G. Peck, Jr., P.O. Box 164, Kingston, NJ 08528-0164.

- **New prices for LC recordings.** On April 1, the price for Library of Congress recordings was increased due to rising manufacturing costs. Discs and cassettes that were \$7.00 are now priced at \$8.95. The price includes postage for U.S. orders. Libraries may inquire about special rates for a package that includes all titles that are now also available on cassette. Inquiries should be directed to the Public Services coordinator, Motion Picture Broadcasting and Recorded Sound Division, The Library of Congress, Washington, DC 20540; phone (202) 287-5705.

- **Detroit Studies.** Bruno Nettl, University of Illinois, has retired as series editor of *Detroit Studies in Music Bibliography*. He founded the series, published by Information Coordinators, Detroit, twenty-five years ago, and has seen the number of subscriptions rise to about 500 and the publication of number 52, *Dorothy Stahl's Discography of Solo Song: Supplement, 1975-1982*, this past year. He continues as member of the Editorial Committee of the series *Detroit Monographs in Musicology*. Succeeding him as editor of *Detroit Studies in Music Bibliography* is J. Bunker Clark, University of Kansas.

Music Librarians Needed

An uncharacteristic dearth of qualified applicants for professional positions in music libraries has plagued the Boston area of late. At this writing (April) at least five positions remain unfilled (one cataloging, two reference, and two administrative), two of which have been open for a long time.

The issue was discussed at a recent Boston Area Music Libraries meeting. BAML members wonder: Are libraries and library school graduates hesitant about applying to the Boston area because they perceive it as a closed market? Are there real deterrents, involving pay scales, working conditions, climate, etc.? Or are the people in the job market looking at different kinds of jobs altogether?

If you know of persons looking for library positions, please alert them to the ads in recent issues of the MLA Job List.

New Faces/ New Jobs

Georgianne Balcas, Music Cataloger, University of Georgia Libraries

Marshall Burlingame, Principal Librarian, Boston Symphony and Boston Pops Orchestras.

Anita Bealer, Reference Librarian, Art/Music/ Films Department, Minneapolis Public Library.

Candice Feldt, Music Cataloger, Wessell Library, Tufts University.

Lenore F. Mack, Music Cataloger, University of Maryland, College Park.

Peter A. Munstedt, Conservatory Librarian, University of Missouri, Kansas City.

Martita Schwarz, Head, Art/Music/Films Department, Minneapolis Public Library.

Suzanne E. Thorin, Assistant Chief, General Reading Rooms Division, Library of Congress.

Calendar

May 15: MLA Greater New York Chapter, Spring Meeting, Herbert H. Lehman College Library, Bronx, New York.

May 18: MLA New York State/Ontario Chapter, Spring Meeting, Eastman School of Music, Rochester, New York.

May 30-31: MLA Mountain/Plains Chapter, Annual Conference, University of Colorado, Boulder.

June 2-3: MLA Board Meeting, Evanston, Illinois

June 11-17: Canadian Library Association, Annual Conference, Calgary.

June 12-15: Music Critics Association, Annual Meeting, San Francisco.

June 20-23: Association for Recorded Sound Collections, Annual Conference, San Francisco.

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