Epstein and Watanabe Receive MLA Citations

Dena Epstein and Ruth Watanabe were recipients of MLA citations, presented during the association's annual business meeting in Milwaukee.

The citation awarded to Ms. Epstein reads: In recognition of distinguished service to music librarianship, the Music Library Association awards this citation to Dena Julia Epstein, past president, vigorous advocate, innovative and persistent scholar of ever broadening inquiry, devoted librarian and friend. Accepting the award, Ms. Epstein responded:

"I'm deeply touched because I really feel surrounded by friends. Some of you have been my friends for more than 45 years when I entered the field. Some of the friends of course are not here. But I feel deeply grateful for having been able to work in a field that I found stimulating, interesting, challenging, and rewarding, and to find friends every step of the way, who encouraged me, who helped me, who responded with interest to what I was trying to do. It's been a very rewarding experience all along.

"To those of you who are kind of discouraged by Gramm-Rudman and sinister events, I'd like to point out a few signs of progress that have occurred to me in the course of my experience. When I went to Washington in 1946, there was not a single woman on the staff of the Music Division . . . I went to work in the Copyright Office.

"I read at one point the minutes of past MLA meetings. When the music librarians were finally able to get together for the first time after World War II, the meeting was an extended board meeting that lasted over several days. Everybody just came and discussed, "Now what do we do?" They didn't have any other sessions; they just talked about what are the needs of music libraries and musicians and what can we do about it. And that kind of spirit, I

(continued on page 4)

Holly Ann Gardinier Wins First Annual Walter Gerboth Award

The winner of the Music Library Association's first annual Walter Gerboth Award is Holly Ann Gardinier, Music Librarian of the Butler Center Library at Mansfield University, Mansfield, Pa. The award provides financial assistance for her bibliographic and historical research into an exceptional 350-volume collection of eighteenth- to early twentieth-century French music and theater almanacs that record performances, performers, artists, teachers, instrument makers, and news. Included in many are marginal notes in the hand of the French editor and critic Arthur Pougin. The collection is in the Sibley Music Library of the Eastman School of Music.

The award was established in memory of the esteemed member of the Music Library Association, professor of music at Brooklyn College and former head of the music library there, and is intended to support research, preferably leading to publication, by a member of the Association in the first five years of his or her career as a librarian.

The award panel, comprising Mary Wallace Davidson, James Pruett, and Linda Solow Blotner, selected from among three applicants.

Publications Awards Go to Hixon, Ratner, and Kroeger

The Music Library Association has announced its annual publications awards, which this year recognize 1984 imprints.

Donald L. Hixon has won the award for the best book-length bibliography or other research tool for his Thea Musgrave; a Bio-Bibliography, which inaugurates the Greenwood Press' series Bio-Bibliographies in Music. The selection committee for the award described the book as a thorough, well-organized, and accurate bibliography of an active American twentieth-century composer, and selected it not only for the quality of its research but because it is an excellent model for an innovative new series.

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MUSIC LIBRARY ASSOCIATION
Annual Business Meeting
Milwaukee, Wisconsin, 14 February 1986

Note: These minutes have not been approved. It is hoped that publishing them here, immediately following the business meeting, will serve the purpose of informing the entire MLA membership in a timely fashion.

President Geraldine Ostrove called the meeting to order at 11:10 a.m.

Preliminaries. Ostrove and the membership acknowledged with applause the work and contributions to the 1986 annual meeting of the following groups and individuals:

Contributors: A-R Editions, Inc.; Audio-Buff Company, Inc. (which suffered a most indecorous misprint in the program as Audio-Butt); European-American Retail Music Corporation; First Wisconsin Bank; Garland Press; Otto Harrassowitz; Jerona Music Corporation; and the Music Departments and Libraries of the University of Wisconsin, Madison and Milwaukee.

Program Committee: Gordon Rowley (Chair); Kathleen Haefliger; Judith Kaufman; Ned Quist; and Ida Reed.

Local Arrangements Committee: Barbara Strauss (Chair); Arne Arneson; Paul Gunther; Linda Hartig; Elly Johnson; Steven Sundell; and Rick Jones. (Notably absent was the illustrious Nashota House.)

Pre-Conference Workshop: Jeffrey Rehbach and Jennifer Post.

Convention Manager: Rick Jones.

I. The minutes of the previous meeting of March 8, 1985 in Louisville, Kentucky were approved as distributed.

II. Report of the Treasurer. Rick Jones reported for Karen Griffith on fiscal year 1984/1985. Beginning balance (1 July 1984) in accounts was $89,177; ending balance (30 June 1985) was $124,426.96, for a gain of $35,249.96. Income for the year was $201,287.31, and expenditures amounted to $166,037.35. The report demonstrates the continued fiscal health of the organization.

III. Report of the Executive Secretary. Linda Solow Blotner reported on the following matters:

A. Subscription agency. MLA renewed its contract and continues to be pleased with Academic Services.

B. Membership and subscriptions. There are currently 2,092 individual and institutional members, which represents an increase of 42 members over last year. There are, in addition, 1,015 subscriptions to Notes, which is 109 fewer than last year; some libraries which previously had two subscriptions have canceled the second. Total membership and subscriptions are slightly lower than last year.

C. Publications.

1. Two titles in the Technical Reports series sold out quickly and were reprinted: no. 11 (the “Glossary”) and no. 15 (“Sheet music”).

2. No. 23 in the Index and Bibliography Series was published: Alison Hall’s E.H. Fellowes: An Index to The English Madrigalists and The English School of Lutenist Song Writers.

3. A new, expanded membership directory is due to be published next year at this time.

4. Both the music librarianship and membership brochures are being reprinted, and will be available by fall.

D. Blotner reported good progress in her attempt to determine membership costs to the organization: i.e., how much does the MLA spend on services and how much on publications per member?

E. She has worked to ensure an information exchange with other similar professional organizations — i.e., ALA, ARSC, SEM — which could result in the long-term benefits of cooperative efforts.

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Placement Service
News

Laura Dankner, Placement Officer

It is with great pleasure that I take over the reins of the Placement Service from my most able predecessor, Ida Reed. I enjoyed seeing many members of the Service in Milwaukee, and urge any members with questions to write or call me during the year — there's no need to wait until the annual meeting!

As many of you may already know from the annual report prepared by Ida Reed, the 1984-85 academic year saw a definite upswing in the number of positions advertised in the Job List. Let us hope this trend continues! At the same time, it leads me to urge subscribers and non-subscribers alike to share with me any ideas you have for ways to improve the services we presently provide (the Job List, resume files, informal counseling, etc.). Your thoughts about possible new projects we could undertake would also be of great value. Finally, I would appreciate hearing from anyone who has recently accepted a position that appeared in the Job List.

The new address for the Placement Service is: Loyola University Music Library, Box 8, 6363 St. Charles Avenue, New Orleans, LA 70118; tel. (504) 865-2367.

Business Meeting, from page 2

IV. Special Officers.

A. Convention Manager. Ostrove noted that Rick Jones has accepted the position of full-time Acquisitions Librarian at the University of Wisconsin, Milwaukee, which will require us to replace him as Convention Manager. He will continue to serve, however, through the end of the 1987 meeting in Eugene, Oregon.

1. Jones reported on the excellent attendance for the year's meeting: 341 paid registrants, and 38 exhibitors holding 60 exhibit tables.

2. The 1987 meeting is slated for 11-14 February in Eugene, Oregon. Both MOUG and the RLG Music Committee plan to meet in conjunction with MLA. The meeting will be held in the Eugene Hilton hotel where the guaranteed rates are $48.00 for a single room, and $54.00 for a double room. Both services and food are reported to be good and inexpensive.

3. The 1988 meeting is scheduled for Minneapolis, Minnesota and the 1989 meeting for Cleveland, Ohio, pending successful hotel arrangements.

B. Placement Officer. Ida Reed has resigned in order to devote her time to serving on the Board; Laura Dankner has been appointed as her replacement. The membership expressed its gratitude for Reed's service.

C. Publicity Officer. Ostrove thanked Christine Hoffman for her able performance, noting that her responsibilities have multiplied since her appointment. She announced that she will appoint a second person to work with Hoffman in order to make the disposition of duties more logical and manageable.

V. Election results.

Ostrove announced that Lenore Coral had been elected Vice-President/President-Elect; Ruth Henderson was elected Recording Secretary; and that the newly-elected Members-at-Large are Ida Reed, John Roberts, and Richard Smiraglia. She thanked the Nominating Committee for its work: Jean Geil (Chair), Susan Sonnet Bower, Dale Hudson, and Melva Peterson. Next year's Nominating Committee will comprise Ruth Tucker (Chair), Alan Gregory, Katharine Holum, and Jean Morrow.

Ostrove then thanked and acknowledged the outgoing Board members: Mary Wallace Davidson, as Past President; Ruth Tucker as Recording Secretary; and Arne Arneson, Richard Jones, and Karen Nagy as Members-at-Large.

VI. Obituaries.

Three MLA members who died last year were eulogized: Vincent Duckles, by Michael Keller; Donald Leavitt, by James Pruett; and Richard Angell, by Dena Epstein.

VII. Announcements.

A. MLA Archives. Gail Sonnemann, Chair of the Archives, Joint Committee with the University of Maryland, and Bruce Wilson, Curator of the MLA Archives, recounted recent activities, and asked for materials which might document the history of music librarianship. In order to determine the extent of current materials which have not yet been submitted to the Archives, MLA committee chairs were recently surveyed. Bill Weichlein and Bennett Ludden were interviewed this year, and the tapes were archived as oral histories.

B. Lenore Coral reported on the activities of the RILM-U.S. Office. She thanked the MLA for funding the office as one of its charter members. The office is flourishing and productive: most of the abstracts for 1981 imprints have been shipped to the RILM office; abstracts for 1982 imprints are being written now; institutions have begun to respond to Coral's request for abstracts of their dissertations; a IAML-U.S. governing committee has been formed to oversee the office, with Edmund Bowles as MLA's representative. Coral thanked the many contributors who have written abstracts, and urged that they continue to do so and that others join in the effort.

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The text of Ms. Watanabe’s citation reads: In recognition of her distinguished services, the Music Library Association awards this citation to Ruth Taiko Watanabe, past president of the Music Library Association and co-founder of its New York State Chapter. As an educator she has trained many of today’s music librarians in her summer workshops and many of today’s teachers and performers in her seminars. As a scholar she has contributed to our knowledge and to the edification of our community. As a library administrator she has developed an outstanding academic music library. As a person she has warmed our hearts and enriched our lives. Responding to the award, Ms. Watanabe said:

“I’m really tremendously overwhelmed and needless to say I’m very, very happy to receive this citation and I feel very honored. But you know, at the same time I feel very humble about it. MLA has given me more than I can ever, ever repay. My term as president of MLA was probably the most rewarding experience of my life. I feel so much in debt to all of you because all the music librarians whom I have met have turned out to be very good and faithful friends. I’ve gotten a lot of advice and lots of assistance from all of you, so I’m hoping that you will allow me to accept this citation on behalf of all of you so that I may share this honor with everybody in MLA, who are my very, very closest friends. Thank you.”

Citations awarded by MLA are recommended by the Nominating Committee to the board. They are given to individuals in recognition of meritorious service to MLA or to causes or objectives espoused by MLA.

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**1987 Program Proposals Welcomed**

What would you like to hear about — learn about — talk about — at next year’s MLA meeting? The Program Committee urges MLA members to propose subjects and speakers for sessions, panels, and workshops to be presented at the 1987 meeting in Eugene, Oregon (February 11-14).

Even if you do not have particular speakers in mind, or do not wish to speak or organize a session yourself, please suggest areas of interest. Or, send abstracts of individual papers on music bibliography, research, or library methodologies, which may fit into appropriate sessions, as areas of interest emerge and the shape of the program develops.

Your proposals, suggestions, and comments will be welcomed by Carolyn Rabson, Chair, Program Committee - MLA 1987, Oberlin Conservatory Library, Oberlin, OH 44074; tel. (216) 775-8280.

We hope to hear from you as soon as possible, but no later than May 5.

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**MCB Editor Sought**

The Music Library Association is seeking applicants for the position of Editor of the Music Cataloging Bulletin.

The duties of the editor include preparing monthly camera-ready copy which includes material provided by the Music Section of the Special Materials Cataloging Division at the Library of Congress; reports on activities of the Bibliographic Control Committee of MLA and other pertinent information.

The editor will be expected to participate in some facets of the activities of the MLA Bibliographic Control Committee and the MLA Publications Committee.

Qualifications: Experience as a music cataloger. Previous editing experience is desirable.

Please submit an application including a resume of relevant experience and a sample of your writing by May 30, 1986, to Lenore Coral, Music Library, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101.

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**Awards, from page 1**

Winner of the prize for the best article-length bibliography or article about music librarianship is Sabina Teller Ratner, author of “A Cache of Saint-Saëns Autographs,” which appeared in the March, 1984 issue of Notes. Ratner’s article brings to the attention of the musical community a group of important sources that significantly increase the number of known works by this prolific composer and prominent figure in 19th-century French music.


The Publications Awards Committee comprised Garrett Bowles (Chair), Joseph Boonin, and Diane Parr Walker.
Conference Reports

Bibliographic Links in Music Libraries

Chaired by Kathleen Haefliger (Columbia University), this opening session stressed the importance of the universal sharing of information through communication links. Specifically, the panel members discussed the Linked Systems Project (LSP) and music libraries.

Sally McCallum (Library of Congress) presented a brief history of LSP and answered the questions of how, what, and why we are linking. As of the late 1970’s, there were several different library networks sharing information among their own members, but not among library networks. The need for communication links in order to share information among the networks was evident. The Linked Systems Project was developed to do this. McCallum addressed the issues of linking dissimilar hardware and software through the utilization of the “Open Systems Interconnection” (OSI) which enables dissimilar systems to communicate by developing standard communications protocol. The initial project is to develop computer-to-computer links in order to exchange name authority records online.

Ed Glazier represented the Research Libraries Group, one of the initial partners in LSP. He reported that as of September 1985, record transfers had started and that the transfer was rapid — within twenty-four hours. The record contribution phase, which will enable NACO members to input new authority records online, will be the next step. The future of LSP will provide bibliographic record transfer and access to shared bibliographic data online.

The final panelist was Joan Schuitema (OCLC). She discussed OCLC’s plans to implement LSP protocol. In February, 1984, OCLC decided to implement the authorities phase of LSP. Schuitema discussed the modification and development of OCLC’s software to enable the system to link with other systems.

The future holds new dimensions in library networking with the linking of local systems and a partnership in record creation — a future of universal library coordination.

Sabrina Weiss
Vassar College

Wisconsin’s Archival and Ethnic Links

Two sessions at the MLA meeting featured presentations on libraries, archives, and ethnic music in Wisconsin. Phil Martin, director of the Wisconsin Folklife Center, presented the Center’s slide show “Kingdom of Fiddlers in Wisconsin” to lead off the session titled “Wisconsin’s Ethnic Links.” The highly professional filmstrip, designed for public schools, illustrates the changing traditions of family-produced music, how technology and the automobile have been the catalysts for the decline of the rural neighborhood and its tight-knit traditions of “kitchen sweats” and “house parties,” and how society has begun to rely on professional musicians for their music. The theme of the show, and the foundation of the Folklife Center’s activities, is to remind us that these folk traditions are still present in today’s communities.

Judy Woodward, one of the most popular of Wisconsin’s “voices of Wisconsin Public Radio,” followed up with a lively presentation on hymn traditions in Wisconsin as represented in the Helene Stratman-Thomas collection. In the 1940’s, Helene Stratman-Thomas, with the sponsorship of the University of Wisconsin and the Library of Congress, made 500 field recordings throughout the state of local singers, bands, and choral groups. The Library of Congress issued a selection from this collection on its Folk Music from Wisconsin (Album L.55) recording, and Judy Woodward has recently aired a series of broadcasts based on the collection titled “Wisconsin Patchwork.” (Wisconsin Patchwork will be available in a commercial cassette in the fall of 1986. Write the Mills Music Library, Memorial Library, UW-Madison, Madison, WI 53717 for details.)

In the session titled “Links in Wisconsin: Archives/Library,” Arne Arneson of the University of Wisconsin, Madison, detailed the efforts of the recently-formed Wisconsin Music Archives and the Wisconsin Music Heritage Society. Citing a lack of concern on the part of formal institutions to preserve what is a rich musical tradition, Mr. Arneson discussed the highly successful collecting and awareness efforts begun by each agency.

Robert L. Parkinson, director of the very-much-alive archives of the Circus World Museum in Baraboo, Wisconsin, breathed life into the session with a colorful — including everything but elephants and a stream calliope! — history of circus music, heavily laced with recorded musical examples from this unique repository. Who in attendance will ever again hear the Stars and Stripes Forever without dashing for the exits? (Mr. Parkinson pointed out that Stars and Stripes was played only as a fire warning in the big top!)

Arne Arneson
University of Wisconsin, Madison

Conference Reports


This session consisted of four presentations covering a broad range of topics concerned with women's music scholarship—a sampler of concerns in the field. The four speakers included Dr. Jane Bowers (Department of Music, University of Wisconsin, Milwaukee), Peggy Daub (University of Michigan), Stephen Fry (UCLA), and Bonnie Jo Dopp (Martin Luther King Public Library, Washington, DC).

Jane Bowers' paper, "Aspects of Scholarship in the Field of Women in Music," focused on the trials and tribulations of writing and publishing the book she edited with Judith Tick, Women Making Music: The Western Art Tradition, 1150-1950. She emphasized the difficulty in finding a publisher who was willing to publish a work on a non-mainstream topic. University of Illinois Press finally accepted it. She also discussed the problems inherent in working with contributing authors as an editor: asking for numerous rewrites taught her about authors' feelings the hard way. Luckily for all of us her book did come to fruition.

In "Women's Music Collections in Libraries," Peggy Daub began with an overview of the unique references she found in comparing the National Union Catalog of Manuscript Collections, Resources of American Music History, Women's History Sources, and Women in American Music. She found that there was little overlap in the listings, with collections held in both large and small libraries, but there was no comprehensive women's collection listed. She went on to describe the women's music collection at the University of Michigan, which is particularly strong in 19th-century European scores, especially those published in Paris. She mentioned the fact that research in women's music is not purely musical, but is an integral part of social history.

The third speaker, Stephen Fry, gave a history of the International Congress on Women in Music. The congress evolved from a 1980 workshop to a national congress in 1981 that lasted four days and had 96 papers and performances. In 1982, USC held an international congress. By the 1984 congress, Eastern European women were involved. The 1986 International Congress is slated for Atlanta, with a focus on black women composers. The congress publishes a newsletter, and recently began a journal.

The final speaker, Bonnie Jo Dopp, provided examples of women's music in her presentation, "Political Women's Music: Message Music and the Small Label Record Companies." This music—by, for, and about women—often has a feminist message. Themes can be political or economic, women as role models, friendship, sexual relationships, aging, men or male power, anger or hope, or celebrating reality in women's private lives. She even played an example of "hostile baby-rocking songs." The examples Ms. Dopp played illustrated the wide variety in political women's music.

Carolyn Dow
Lincoln City Libraries

Linking Subjects: Is There a Future for Music Thesauri?

The session entitled "Is There a Future for Music Thesauri?" was moderated by Brad Young (University of Illinois). Deborah Shaw (Graduate School of Library and Information Science, University of Illinois) spoke first on "An Introduction to the Conceptual Basis of Thesauri." In a concise and entertaining manner Shaw discussed the three problems with using natural language for subject access: synonyms, homographs, and generic levels of meaning. She then explained that thesauri use descriptors (which are intended to represent a single concept drawn from literary or user warrant) rather than subject headings (in which several concepts may be pulled together). Descriptors are controlled by defining the relationships among them (i.e., broader term, narrower term, related term) and are under continuing revision.

Pat Molholt (Rensselaer Polytechnic Institute) next gave an enlightening presentation on the "Origin and Development of the Art and Architecture Thesaurus." She explained that the AAT project developed because subject headings in many fields were found to be inadequate and it was hoped that the AAT could devise a methodology for thesaurus construction in all fields. Molholt felt that the responsibility for thesauri should be shared by the Library of Congress and the professional organizations which are keepers of the vocabulary and in touch with its users. Molholt outlined the steps, assumptions, and rules involved in creating a thesaurus. The steps comprised establishing a set of standards for hierarchically arranging related terms with many levels of specificity, developing a model, devising a methodology, choosing appropriate computer support, and beginning operation. Among the assumptions were that the vocabulary be applicable to both manual and online environments, and to bibliographical and non-bibliographical materials (i.e., there will be access to information regardless of its medium). Molholt's rules included the following: understand and make complete use of work already existing; have a firm sense of user groups, and involve scholarly and lay users early on via review teams; clearly define the scope; plan a maintenance phase from the beginning because a thesaurus is never finished. The AAT was funded initially by CLR and then NEH; since 1983 it has been financed by the J. Paul Getty Trust. To date it has cost over 1.6 million dollars. AAT now employs twelve people. The first edition, expected in about two years, will consist of 100,000 terms.
The final panelist was Mark McKnight (Loyola University) whose topic was "Toward a Music Thesaurus." McKnight first summarized the reasons why a music thesaurus is needed. He discussed problems with LC subject headings, the MARC music format, and free-text searching that have prevented the needs of the music audience from being met adequately. He noted other indexing systems which need study, including Precis and Thesauropad. McKnight then presented a workplan and methodology, based on the Art and Architecture Thesaurus, for developing a music thesaurus. The project would seek funding for both the research and development phases. Cooperation with other related organizations during all stages of the plan was anticipated. McKnight’s work, as the final report of MLA’s Music Thesaurus Project Working Group, will be presented to the Bibliographic Control Committee and then the Board of Directors for further action.

Linda Solow Blotner
Avon, CT

**Linking Information Online: The Public Service Perspective**

This session was moderated by John Druesedow (Director of the Conservatory Library, Oberlin College) and included papers by four presenters: Gail Sonnemann (Humanities Librarian, George Mason University), Ann Highsmith (Head, Copy Cataloging Division, Texas A&M University), Mary Ann McNamee (Manager, *Arts & Humanities Citation Index*, Institute for Scientific Information), and Bill Bartonbach (Director of Online Services, H.W. Wilson Co.). Abstracts of these papers, provided by the presenters, follow.

Gail Sonnemann opened the panel with an “Overview of Online Services.” Database searching provides unique methods of access to information. Recent additions to music literature online have included the *Arts and Humanities Search* (1980–), the *Humanities Index* (1983–), and OCLC (1982–). Simplified menu-driven search software, inexpensive after-hours search services, and microcomputer-based databases on CD ROM disks offer new options. Music librarians need to be well-informed about music information in online commercial databases in order to teach patrons how to use them and to express their concerns and opinions to database producers and vendors.

The Heinrich Schütz database at Penn State University was described by Ann Highsmith. The database facilitates program building through special subject cataloging and fully analyzes all collected editions of Schütz’s works. Besides traditional cataloging elements such as title and language, the database records textual sources, duration, and the forces necessary to perform the work. Built on the mainframe-based Spires database management system, the database permits keyword searching and Boolean operators. Greenwood Press will publish a bibliography compiled from the database.

*Arts and Humanities Search*, described by Mary Ann McNamee, is the online version of the *Arts and Humanities Citation Index*. ISI indexes 1300 humanities journals cover-to-cover and 5600 science and social science journals selectively. It covers 1980 to the present and is updated every two weeks. *Arts and Humanities Search* is available through Bibliographic Retrieval Services, Inc. (BRS).

This is a multidisciplinary database that enables researchers to find information significant to their research located in journals outside their particular discipline as well as those peculiar to that field. Of particular interest to the music researcher is the access granted to such diverse but pertinent areas as psychology, folklore, and computer science and to reviews of books, scores, records, and performances, as well as journal articles. Since footnotes are indexed along with article titles, it is possible to search title words or cited authors and cited works; this really expands the possibilities for a successful search.

Bill Bartonbach introduced two major online ventures of the H.W. Wilson Company: WILSONLINE and WILSEARCH. WILSONLINE is an online information retrieval system designed for the “intermediary,” the librarian or trained online searcher. WILSEARCH is a user-friendly, menu-driven software product designed for the “end-user,” the library patron, to conduct online searches on his or her own. The various WILSONLINE databases suitable for online searching of art and music literature were described, emphasizing the *Humanities Index* and the *Art Index*. Multifile searching allows searching of up to eight files simultaneously, including such files as *Bibliographic Index*, *Education Index*, *Cumulative Book Index*, *Biography Index*, *Library Literature*, and the *Readers’ Guide to Periodical Literature*.

The presentation concluded with a description of the CD ROM product being developed by the H.W. Wilson Company.

John Druesedow
Oberlin College

**Links to New York: Wisconsin’s Contributions to Contemporary Music**

Two composers from Milwaukee County, Wisconsin, Otto Luening and Michael Torke, were featured in a dialogue with James Chute, music critic of the *Milwaukee Journal*. To start the session, Mr. Chute raised the question, “How does a composer’s background and environment affect the creative process?” He cited three aspects of Wisconsin character which may have influenced the composers: eclecticism, perseverance, and self-reliance.

Otto Luening (b. 1900) is still composing and conducting. Self-educated after the seventh grade, he stated that he couldn’t have gone far without libraries. He feels his environment influenced him and recounted stories of his early life on the farm where the family sang and played a variety of instruments. Both his father and grandfather performed with the Milwaukee Musical Society. His father discouraged his children from becoming professional musicians, claiming it was too difficult.

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Conference Reports

Links to New York, from page 8

Michael Torke (b. 1961) has won many prestigious awards and grants since graduating from the Eastman School of Music in 1984. Unlike Mr. Luening, none in his family are musicians. His music has an eclectic quality reflecting openness to all kinds of styles. The audience listened to an excerpt from *Vanada* for "extended funk ensemble" which was chosen for ISCM World Music Days, broadcast over BBC in October 1985.

Excerpts of three pieces by Mr. Luening were heard: *Second Symphonic Interlude*, which received terrible reviews when it was performed fifty years ago in Milwaukee; *Synthesis*, featuring electronic sounds and orchestra; and *Wisconsin Suite of Childhood Tunes Remembered*, based on tunes remembered from age three.

Mr. Luening has witnessed the phenomenal development of musical talent in the U.S. since 1920. He ended the session with a plea for society to support and integrate the composers active today.

Nancy Kobialka
University of Miami

Mini-Workshop:
Interviewing Support Staff for Music Libraries

At last year’s MLA meeting in Louisville, the Personnel Subcommittee of the Administration Committee sponsored a workshop on how to interview for a professional music library position. In Milwaukee, the emphasis was on music librarian as interviewer.

Chair Carolyn Rabson (Oberlin College) served as moderator for the panel discussion which opened the program. Both Ray Reeder (California State University, Hayward) and John Tanno (University of California, Riverside) emphasized the importance of planning a definite structure for the interview, especially since the time allotted for non-professional interviews is likely to be quite limited. Learning to effectively “read between the lines” when the candidate answers various questions was stressed, in order that the supervisor gains a sense of the “intangibles” (i.e., whether or not the interviewee really wants the position, whether that person will be a reliable member of the library staff.)

Reeder’s remarks included several practical suggestions for effective interviewing of student library workers, such as asking questions that cannot be answered by a simple “yes” or “no” response, and a reminder that librarians should avoid library jargon when describing the job. Additionally, he reminded the audience that we shouldn’t undersell or oversell the importance of the position.

Tanno pointed out that the same questions in the same time-frame should be asked of each applicant for a para-professional job. He also suggested that the supervisor jot down comments on a simple logging form during the interview, and should prepare a more detailed form to grade each candidate’s qualifications after the interviews are completed.

Richard Schwegel drew upon his experience as head of the music section of the Chicago Public Library in discussing the anti-discrimination laws as they affect the job interview. He stressed that questions asked in the interview must be worded very carefully in order not to violate federal laws.

Following Schwegel’s remarks, role-players Stephen Fry (UCLA) and Ruth Watanabe (Sibley Music Library, Librarian Emeritus) demonstrated some of the points raised by the panelists. The importance of preparing a structured interview in a serene setting was illustrated by Watanabe’s enactment of a hopelessly distracted librarian who is constantly interrupted. Fry’s depiction of the over-confident, under-qualified name-dropper from “the Coast” demonstrated that the administrator needs to take control over the direction of the interview. Other scenes reinforced the importance of analytical listening in order to gauge the candidate’s suitability for the position, and the necessity of avoiding asking the applicant illegal questions.

The workshop was both entertaining and informative, and special kudos must go to thespians Fry and Watanabe. Their acting in the segment depicting the librarian with more than music on his mind was especially appropriate for this post-Valentine’s Day program.

Laura Dankner
Loyner University

Closing Session:
Linking the Convention Together

The ever-interesting and peripatetic Dena Epstein was given an assignment closely matched to her talents: to summarize the events and highlights of the conference. She framed her remarks in terms of the program theme: “Linking Past, Present, and Future: the Challenge for Music Libraries.” Under the rubric of the past were the sessions on the rich musical heritage of the Wisconsin region and its contributions to contemporary music. Epstein added some personal reminiscences, noting that her great-grandfather had been an active and long-lived member of a Wisconsin-German Singverein. Attesting most strongly to the varied and rich fabric of Wisconsin’s musical heritage were the many wonderful concerts which framed the program’s sessions.

The present was documented in the main sessions on “Making Changes: Women and Music, 1970-1985,” and “The Job Interview — Strategies for Success.” The former session underscored the continuing difficulties in publishing books on women’s music. The latter demonstrated some of the hurdles to determining the best candidate for a position. The many scheduled committee meetings also very much addressed present issues.
The sessions on bibliographic, subject, and information links showed that what is available now is only a glimmer of the resources and tools that will be available to music libraries in the future. The Linked Systems Project is in its infancy, but it shows great potential both for technical processing and public services. The development of a music thesaurus may be an arduous and expensive task, due to the difficulty of agreeing on the meaning of terms, but it is well worth investigating.

Jennifer Post then reported that the purpose of the Pre-Conference Workshop, entitled “Linking Music and Culture: World Music Materials and Music Libraries” was to initiate a dialogue between music librarians and ethnomusicologists. That purpose was accomplished, and the link has been forged. The speakers were divided evenly between the two principal professional organizations: seven from the Music Library Association; seven from the Society for Ethnomusicology. During the Pre-Conference, Carol Robertson urged that we expand our world view in looking at any music; Bruno Nettl provided some basic definitions; others discussed collection development, bibliographic control and access, as well as archives and public service. Attendees were treated to a joyous concert of Latin American music, performed by a local group.

Judith Kaufman moderated the next portion, which was a forum for representatives of committees and round tables to report on their activities and discussions during the conference. It provided a most welcome and well-received overview of the varied working groups within MLA. It was easy to see where overlap occurs, and where groups might coordinate and cooperate. For example, the Preservation Committee raised the important issue of bibliographic control of large microfilm sets. Kaufman pointed out that the Research Libraries Group Music Committee had begun discussion of the topic, in the context of the Harvester Microfilm sets. Michael Ochs suggested that at next year’s wrap-up session the Board, Music OCLC User’s Group (MOUG), and the RLG Music Program Committee also report, so that the full range of MLA conference activity might be presented in one place.

Specific, detailed committee and round table reports will appear elsewhere in the Newsletter, so that only a few general remarks are here in order.

Ruth Tucker
University of California, Berkeley

Business Meeting, from page 3

C. Pamela Juengling announced that she and Sally Evans had drafted a letter to the editor of Stereo Review objecting to the publication of a cartoon in a recent issue which depicts a woman opening a box of stereo components in which she receives a booklet marked, “Owner’s manual: female.” She suggested that people might want to add their names to the Evans/Juengling letter, or write their own letters. Ostrove asked if the membership would like her to draft a letter on behalf of the MLA. The consensus was in the affirmative, especially since it was noted that this cartoon is not the first of its kind to have been published in Stereo Review. A suggestion was made that Ostrove send a copy of the letter to each advertiser in the magazine informing them that MLA members purchase a significant dollar amount of their products. Further suggestions were that she address the letter to “Stereotype Review,” and that the letter and replies to it be published in the Newsletter.

VIII. Awards and Citations.

A. The first Walter Gerboth Award, for a member of the Association in the first five years of his or her career as a librarian, was announced.

B. Publications awards for 1984 imprints were announced.

C. Citations were announced.

[Editor’s Note: See page 1 of this issue for a full report on these awards and citations]

IX. Future Meetings.

1. The 1987 meeting will be hosted by the University of Oregon. The Program Committee now consists of: Carolyn Rabson (Chair); Judith Kaufman; Gordon Rowley; Gordon Theil; and Stephen Yusko. The Local Arrangements Committee, Leslie Greer (Chair) and Christine Olson, described a wonderfully tempting array of scenery and activities for anyone attending next year’s meeting.

2. For 1988 in Minneapolis, the Program Committee will be chaired by Gordon Theil, and the Local Arrangements Committee will be chaired by Katie Holum.

3. The MLA has been invited to Cleveland in 1989 by Timothy Robson and the Cleveland Area Task Force of Music Librarians.

X. Ostrove announced that this year’s meeting would end with a wrap-up session in which the highlights of the meeting would be summarized, and in which committees and round tables would have a chance to report on their activities during the meeting. The session is being held in response to a recommendation made by the Ad Hoc Committee on Committees.

Ostrove adjourned the meeting at 12:30 p.m.

Ruth Tucker
Recording Secretary
Committee Reports

Administration

Annual Report
The Administration Committee continues its efforts to address questions which the membership has identified as needed for the proper administration of music libraries. We continue to welcome suggestions from MLA members which will assist us in meeting this goal.

Subcommittee on Automation. Charge: To identify requirements for automated library systems which are of unique concern to music libraries and those which, while not unique, are of special importance to music libraries in all facets of automation; and to disseminate this.

During the year this subcommittee has worked to refine the requirements which we identified and to formulate a document which we hope will be widely circulated. The subcommittee is still discussing the appropriateness of trying to evaluate existing turnkey systems, considering the rate at which they change and the difficulty of gaining access to adequate documentation to make this kind of determination.

Subcommittee on Music Library Facilities. Charge: To investigate all aspects of space requirements and equipment peculiar to music libraries.

This year the subcommittee has undertaken a number of projects that are in various states of completion. A project to provide a computerized information clearinghouse for audiovisual equipment in conjunction with the Audio-Visual Committee was tabled after the Louisville meeting as not feasible. The subcommittee continues to explore new equipment that would adequately serve the music library community, and has been lobbying various equipment review journals to ascertain if reviews could include information such as performance under long hours of continuous use, ease of repair, and size.

An on-going investigation of shelving — gauges of shelving required to accommodate different types of music materials and the best manufacturers of such equipment — has occupied the committee as well. Other projects include an investigation of microfilm readers and what are the most appropriate magnifications for music microfilms; and appropriate sizes for reading stations in music libraries.

Subcommittee on Personnel. Charge: To examine the questions: Are there special staffing requirements for a music library? Do these differ by type or size of library? Are there modes of operation distinctive to music libraries? Should there be standards for qualifications for various categories of paraprofessional staff or support staff be set?

The subcommittee is working on the following activities: 1) a follow-up on last year’s Interviewing Techniques Workshop; 2) collection and analysis of representative support staff job descriptions from various sizes and types of music libraries across the country. Last year’s call for job descriptions produced very little. This year, each committee member contacted a variety of music libraries personally with much better results. Sabrina Weiss is now developing a personal computer program to sort and analyze the results. 3) Review of the ARLIS publication, Standards for Art Libraries and Fine Arts Slide Collections. This publication deals in part with standards for staffing art libraries and has established criteria to define “small,” “medium,” and “large” branch art, museum, and public libraries. Each subcommittee member has been asked to look at the categories of information considered relevant to these definitions and determine their applicability to music libraries. We are also trying to define other criteria which may apply to music libraries which are not used in this publication. Finally, each member is supplying the information for their own library in the categories used in the ARLIS publication to help us determine their relevance to music libraries and where we would make the break between small, medium, and large in each type of music library.

Subcommittee on Statistics. Charge: To evaluate the collection of music library statistics in the light of a) national standards and b) the sample already obtained by this committee; and to propose a standard for collecting music library statistics in the light of this evaluation.

The subcommittee has established a timetable for its work, the goal of which is to present a proposal to the MLA Board for future projects and directions. Consideration is being given to the desirability of collecting comparable statistics, problems uncovered from the universal survey previously conducted (especially those relating to differing methods that music libraries use to collect and report their own statistics), the desirability of promulgating results as soon as possible after data are collected and how this might be accomplished, the survey methods to be recommended for use in possible future data collection projects (e.g., universal versus sample approach), and finally, the advisability of using computer technology for collecting and/or compiling data from such a survey. The subcommittee is also investigating which areas statistics should be collected in and which specific items within each area are desirable and practical to include within the next survey.

Administration Committee Update

The four subcommittees of the Administration Committee all met in Milwaukee. The Automation Subcommittee continued to edit its report on requirements specific to and necessary for access to music information in libraries. We expect it to be published this year.

The Facilities Subcommittee is preparing articles on their survey of available appropriate shelving for storing music library materials, microfilm reading equipment, and furniture for appropriate reading spaces in music libraries. They will continue the National Inventory List of Audio-Visual Equipment as a referral database.

The Personnel Subcommittee, after a second successful workshop (this time on interviewing techniques from the interviewer’s perspective), will continue to work on establishing staffing standards for music libraries. They will also consider the possibility of our profession to gain information on salaries, positions, and the career potential for music librarians.
The Statistics Subcommittee, in pursuit of its long-range goal of a regularly-scheduled sample survey, will analyze the 1985 ISO draft on library statistics and make recommendations to insure its hospitality to music statistics.

Lenore Coral
Cornell University

Audio-Visual

Charge: The Audio-Visual Committee attempts to keep the membership informed about the availability, use, and bibliographic control of audiovisual materials in the field of music, and about sources of information concerning relevant equipment. To this end, the committee uses such techniques as its annual report to the membership, panels, and articles in Notes and the Newsletter.

Annual Report
The committee had a short meeting in Louisville and discussed the National Equipment Inventory, which currently includes over 200 cards from twenty-five institutions and has been computerized by committee member Gordon Theil. During the past year, three requests for information on audiovisual equipment have been received.

In Louisville, the committee also met with Jim Cassaro, chair of the Administration Committee’s Subcommittee on Music Library Facilities, to determine whether any cooperative venture could be established between the two committees on standards for audiovisual equipment. The committee’s decision not to include ratings for the equipment inventory items seemed to preclude this cooperative venture.

Leslie Greer
University of Oregon

Bibliographic Control

Charge: The Bibliographic Control Committee maintains formal channels of communication among music catalogers, between music catalogers and the Library of Congress, and with other groups requiring carefully formulated positions on the bibliographic control of music materials. It thus participates in maintaining and revising national and international codes for both descriptive cataloging and electronic transmission of bibliographic data.

Annual Report
Administrative Activity. The committee’s procedural document was approved by the committee during the 1985 annual meeting and was immediately implemented. The document outlines the committee’s structure and its procedures for documentation, budget, and the conduct of meetings.

Subcommittee on Descriptive Cataloging. The major accomplishment of the subcommittee was the completion of its proposed reorganization of the rules for music uniform titles in AACR2, chapter 25. This document was submitted to the ALA/RTSD/CCS/Committee on Cataloging: Description and Access (CC:DA). CC:DA approved the document and has forwarded it to the Joint Steering Committee for the Revision of AACR2 (JSC). The proposal will appear on the JSC 1986 agenda. The subcommittee held an open meeting at the 1985 Louisville annual conference. Approximately 75 people attended the lengthy discussion of problems with AACR2 rule 25.27A, language of uniform title. Further comments were solicited via the Music Cataloging Bulletin (MCB). The subcommittee continued to conclude that while there is overwhelming dissatisfaction with the rule as currently written, there is clearly no consensus on a proposed solution. No proposal was submitted to CC:DA. Near the end of the year, the subcommittee concentrated its efforts on the treatment of popular music and other works realized through performance. This activity was undertaken at the request of CC:DA, following a similar request from the JSC. Joan Swankamp served as a member of the CC:DA task forces on Reorganization of Chapter 25, and on Rules on Works Realized Through Performance. She also attended two meetings of CC:DA as MLA representative.

Subcommittee on MARC Formats. The subcommittee outlined revisions to the 007 field that were needed to code for compact discs. The Library of Congress has prepared proposals to be discussed by ALA/LITA/RASD/RTSD/ Representation in Machine Readable Form of Bibliographic Data (MARBI). Because LC’s proposal is at variance with the subcommittee’s document, a new proposal from MLA is in progress. The subcommittee has recommended that the status of fields 047 and 048 in the National Level Bibliographic Record—Music be changed to OD (optional data). The possibility of adding a record-level code to indicate the retroconverted status of a bibliographic record was rejected by the subcommittee. A review of the description of Byte 008/21 (Existence of Parts) has been undertaken by the subcommittee. Richard Griscom attended July 1985 meetings of MARBI as the MLA representative.

Subcommittee on Subject Access. The subcommittee planned a session on thesauri for the 1986 annual meeting in Milwaukee, and has continued to monitor progress on the guide to Library of Congress subject headings for music. As its major focus during 1985, the subcommittee turner its attention toward developments in the information professions generally which may be relevant to subject access for music and to prospects for improved access to music in the future. The ALA/RTSD/CCS/Subject Analysis Committee (SAC) has been monitored by Brad Young.

Working Groups. Working groups are appointed to study a problem for one MLA meeting year. Working groups for 1985 were Machine Readable Representations of Music, National Union Catalog, and Thesaurus Project.

Richard P. Smiraglia
University of Illinois,
Urbana-Champaign
Committee Reports

Development

Charge: The Development Committee is responsible for planning a program and implementing MLA Board decisions regarding the direction of the association’s growth.

Annual Report

During 1985, the following activities were carried out:

Membership efforts. A mailing of MLA’s membership and music librarianship brochures went out to chapters, to library schools, and to a selected list of music schools and conservatories during the fall of 1985. Contact has been established with the chapters for the purpose of comparing the chapter and national membership rosters. Discussions about redesign of the billing forms to gather additional information and of expanded membership categories are currently underway.

Hospitality. At the Louisville meeting, the committee was responsible for hosting a breakfast for newcomers where they received information about MLA’s programs and activities and had a chance to talk with members of the board.

Professional Outreach/Publicity. At the 1985 meetings of AMS/CMS/SEM/SMT in Vancouver, MLA had a table of its publications in the exhibit area. Membership and music librarianship brochures were distributed as well.

Conference Questionnaire. Results of the questionnaire were reported at the business meeting in Louisville and then were published in the Newsletter (May-June 1985).

Gerboth Award. An announcement of the first Walter Gerboth Award was sent out to numerous publications. Guidelines for administration of the award were approved by the board at its June 1985 meeting.

Fundraising and Development Activities. Based on the recommendations of its October 1984 Development/Fundraising Report to the board, the committee has been anxious to move ahead toward some of the goals in that document. Efforts during 1985 were slowed because of questions regarding MLA’s tax status. With the recent notification that we can move ahead, the committee’s preliminary strategy is divided into three areas: 1) working with the Finance Committee to create an internal mechanism for handling contributions and endowments; 2) developing publicity — a fundraising brochure which would outline MLA’s current projects using development funds, summarize goals that could be implemented with additional funds, and lay out the ways money could be contributed to MLA; and 3) pursuing some modest outside fundraising.

In June 1985, the MLA Board passed a motion stating that “the chair of the Development Committee need not be a member-at-large, but that a member-at-large be a member of the Committee.” This action should allow for better continuity and long-range planning for the committee while still insuring a close tie with the board.

Development Committee Update

The Development Committee met several times in Milwaukee to discuss various current tasks and long-term projects, all of which involve the committee’s responsibilities for the organization’s growth, both in terms of membership and financial resources.

In membership efforts, the committee has been working closely with the Executive Secretary and the Business Office to take a look at current membership patterns. New MLA membership and music librarianship brochures, with updated information and a reinstituted category for sustaining members, will be available by fall. At that time another mailing of brochures will go out to selected music schools and conservatories with graduate programs. Requests for single brochures (MLA or music librarianship) can be sent to the Executive Secretary; requests for multiple copies should be sent to the chair of the Development Committee. Strong contacts will also be maintained with the chapters on membership issues.

In an effort to foster communication and growth within the organization, we sponsored a dessert and coffee hour for first-time meeting attendees and the MLA Board, as well as a wine and cheese reception for all chapter officers and newsletter editors who were present in Milwaukee. Both functions were very well attended and provided a comfortable setting for exchanges of information and ideas.

In Milwaukee, our committee also evaluated MLA’s outreach efforts to other organizations — in particular, our exhibit at the November 1985 professional meetings in Vancouver. It was agreed that the contacts made by these endeavors are very good for the organization and its publications program. In the future, we will again call on individuals (or chapters) in areas where other national professional meetings are being held to help out with publicity efforts. The generous assistance given in this regard last fall by members of the Pacific Northwest Chapter was greatly appreciated. MLA members who will be attending AMS, CMS, SEM, SMT, or other professional meetings during the coming year and are willing to help MLA are invited to contact the chair of the Development Committee.

A new sales effort is afoot! Watch the Newsletter for announcements about a contest for the best new design for a second edition of MLA t-shirts. We hope to select a winner (and award prizes!) in Eugene (1987) and have the new t-shirts available in Minneapolis (1988).

The Development Committee, in consultation with the Fiscal Officer and MLA Treasurer, hopes this year to see a framework put into place whereby it will be easier for members and outside donors to give money to the organization. You will notice that in addition to the sustaining member category mentioned above, the new 1986 dues forms will have a convenient check-off box for making contributions to MLA. The committee will work this year on developing a fundraising brochure and will begin to pursue outside fundraising efforts.

Kären Nagy
Northwestern University


**Education**

**Charge:** The Education Committee is charged to advise and coordinate activities related to professional and continuing education for music librarians.

**Annual Report**

The major work of the Education Committee during 1985 was in three areas:
- The distribution of the survey of ALA-accredited library schools offering courses or programs related to music librarianship.
- Continued planning for continuing education institutes for music librarians.

During the coming year the Education Committee will develop plans for the 1987 and 1988 preconference workshops, update the library school survey, and engage in detailed planning for the continuing education institutes.

**Education Committee Update**

The Education Committee met twice in Milwaukee, and we were pleased to see several observers at our meetings. Most of our meeting time was spent discussing potential topics for future preconference workshops. A preconference on archival materials in music libraries will take place in 1988, under the auspices of the Archives Round Table. We are giving active attention to planning sessions on audio and video technology in the music library for the 1987 meeting, including technical information on various stereo and video components, hardware selection, and problems in the acquisition and cataloging of newer A/V formats, such as compact discs and videocassettes.

Other ideas considered — and recommended for inclusion in annual meeting programs rather than as preconference workshops — include a look at the new Dewey 780 classification scheme, which will provide music librarians a new means of faceted classification access to music materials. We also noted librarians' continuing interest in popular and rock music, in particular the use of Library of Congress subject headings, and popular music literature and information resources.

The committee's work in planning summer institutes in music librarianship has been reported during the past year in this Newsletter. The committee decided to put this project on hold for the time being, pending appointment of new committee members.

The committee also discussed the pros and cons of various scheduling options for continuing education programs, especially the potential conflict of preconference workshops with meetings of other groups such as MOUG or the RLG Music Program Committee. We welcome reactions from music librarians about the scheduling of workshop sessions — as preconferences, as sessions within the annual meeting proper (potentially in conflict with other sessions or committee meetings), or as postconferences. Your comments will help us to plan our programs to be most responsive to your needs. Please feel free to write to Dee Baily, Laura Dankner, John Shepard, or Annie Thompson with any thoughts you have about continuing education programs.

Jeff Rebach
Middlebury College

**Resource-Sharing and Collection Development**

The committee is organized into three subcommittees: 1) Collection Assessment, which has focused on national efforts (e.g., ARL use and use in non-ARL libraries of the RLG Conspexus), shelf list verification studies, development of lists and bibliographies, the nature of institutional commitment to cooperative agreement, and training programs; 2) Collection Development, which has focused on the application of the ACRL guidelines to music libraries; and 3) a newly-appointed Task Force on Resource-Sharing.

**Annual Report**

In Louisville, the third and final draft of the music section of the ALA Guidelines for Collection Development was discussed at length and approved for public comment at the Milwaukee meeting. The committee indicated a greater desire for coordination with NACIP with the committee serving an intermediate role between NACIP and the music library community. The committee discussed criteria for identifying comparable music library score collections to be used in conjunction with collection assessment in an automated database environment including 1) level of degrees; 2) types and levels of degrees; 3) faculty size; 4) number of music majors; 5) percentage of scores in machine-readable form; 6) years of automated database use; and 7) acquisitions budget.

A large number of the committee members met in Chicago on July 7 in conjunction with ALA to hear some reports and plan for the Milwaukee meeting: 1) a preliminary discussion of the collapse/expansion of Conspexus lines for collection assessment possibly to be used in conjunction with the Guidelines; and 2) a progress report on the OCLC project.

David E. Fenske
Indiana University
Committee Reports

Legislation

Charge: The Legislation Committee's general charge is to provide current information to the membership regarding the status of legislation and other legal matters likely to affect music libraries. When appropriate, it prepares position papers on behalf of the membership for presentation to government agencies such as the Copyright Office.

Annual Report

During 1985, the committee has dealt with the following:

**Report of the Register of Copyrights to Congress on Library Reproduction of Copyrighted Works.** The committee has monitored this report since it was received by the House and Senate Judiciary Committees in January 1983. The Register recommends therein that section 108(e) of the Copyright Law be amended, or that a new paragraph be written, permitting library reproduction of "out-of-print musical works after an unsuccessful, reasonably diligent search for the name and address of the copyright proprietor." The recommendation is based on a joint statement of the MLA and the Music Publishers Association. (See the [MLA Newsletter](https://www.mlanet.org) for March-April 1982 and September-October 1982 for details.)

Since receiving the Register's report, no legislation has been introduced into the 98th or 99th Congress by either the House or Senate subcommittees. While some action might ensue on the Senate side in 1986, none is planned on the House side. As the 100th Congress convenes, therefore, copyrighted out-of-print musical scores and recordings continue to be excluded from formats which libraries may copy from their collections in the service of their users. In the meantime, MLA must act to make its position clear to Congress. The MLA Legislation Committee is "in dialogue" with both the Senate and House subcommittees having jurisdiction over copyright issues. They are: Senate Subcommittee on Patents, Copyrights, and Trademarks (Judiciary), Charles Mathias, Chairman; Steve Mettallitz, Staff Director; and House Subcommittee on Civil Liberties (Judiciary), Robert Kastenmeier, Chairman, Michael Remington, Chief Counsel.

**Conducting a Reasonably Diligent Search for a Copyright Proprietor.** The committee has a continuing charge to create a written piece clarifying the conduct of a "reasonably diligent search" for a copyright proprietor as it relates to the MLA-MPA joint statement referred to above and its subsequent incorporation into the Register's report now in the hands of Congress.

**Postal Developments.** Several developments related to budget cutting might affect preferred postal rates so important to both libraries and professional associations. The scheduled increase in library rates is tied to congressional budget action, as is a proposal to prohibit advertising in mailings at 3rd class bulk nonprofit rates. The committee is monitoring this situation and advising the MLA president. Consult the [ALA Washington Newsletter](https://www.ala.org) of October and November for details.

**Other Issues.** In addition to the general topics of copyright, budget cutting, and taxation, the committee is monitoring specific legislation including the following: Public Lending Right Study Commission (Senate 658); Taxation — Manuscript Donation (HR 1657 and 3087); Taxation — Thor Inventory (HR 2055); Home Audio Recording (Senate 1739); and Higher Education Act Extension (HR 3700), which has been reported out of committee.

Bruce Wilson
University of Maryland

Microforms

Charge: The Microforms Committee is charged to foster bibliographic projects related to microform collections or publications devoted to musical materials.

Annual Report

The committee investigated the advertising and marketing of a microform publisher/dealer. The investigation considered the possible use of master negatives from other institutions for production of stock and the recommendation of a way to inform music librarians of unusual aspects of the microform market. The committee agreed to appear on a panel in Milwaukee to explore possible areas of cooperation between the Microform Committee and other committees.

**Microforms Committee Update**

[See the Preservation Committee Update below. — Ed.]

Frank Gramenz
Boston University

Preservation

Charge: The Preservation Committee was established to coordinate preservation/conservation activities within MLA, to keep the membership apprised of ongoing research and developments in preservation, to encourage appropriate ways of handling music materials, and to address specific preservation problems. Recent emphasis has been on binding of scores and cleaning/storage of sound materials.

Annual Report

During an open meeting of the Preservation Committee in March 1985, Victor Cardell discussed the Research Libraries Group cooperative preservation program in music; a slide presentation, "Storage and Care of Magnetic Tape," was shown; and announcements were made about the establishment of the National Preservation Program office at the Library of Congress and the availability of a new archival-quality magnetic tape storage box.

The committee distributed a survey to over 300 libraries, which gathered information about local music binding practices, binding decision making, kinds of paper repair done, and interaction with commercial binders. The data will be used in the committee's goal to set standards for binding music materials.
The committee has had some interaction with Jan Merrill-Oldham, ALA Preservation of Library Materials Section, and the Library Binding Institute (LBI). Barbara Strauss attended a workshop on commercial library binding based on the new binding standards issued by LBI. Investigation is under way to determine if these new national standards can apply to music, perhaps with some modifications or additions.

Preservation Committee Update

The Archives Round Table, Microforms Committee, and Preservation Committee met in a session billed as “Broad Issues and Overlapping Concerns: Joint Meeting To Identify Topics and Begin Exploratory Discussion.” One overriding benefit of the session was the opportunity to hear about activities of MLA working groups which have closely aligned interests.

David Farneth, Coordinator of the Archives Round Table, explained the informal nature of a round table and raised several concerns. The interest in “archives” as a topic is shared by a variety of librarians, some of whom are archivists, while others manage small archival collections as a part of their library. Issues which have been raised include the photocopying of unpublished scores and documents, performing rights for unpublished works, audio transfers of acetate discs, and the identification of bibliographic tools relating to music in an archival context. The Archives Round Table is planning a pre-conference workshop in the future.

Frank Gramenz, Chair of the Microforms Committee, discussed the concern over bibliographic control of large microform sets. Considerable discussion centered on this complex topic. The consensus was that librarians need to take responsibility for providing adequate bibliographic access to the sets through a variety of means, including working with publishers to assure that existing finding aids are included in film packages, providing full or brief cataloging through bibliographic utilities, and in the future using the optical disc, with its enhanced indexing capabilities, as a preferred medium. In addition to the discussion of bibliographic control of microforms, the question was raised about microforms as a preservation tool and the broad implications of that idea.

Barbara Strauss, Chair of the Preservation Committee, discussed the preliminary results of the binding survey, which addressed commercial and in-house binding practices and identified problem binding areas. Sally Grauer, Executive Director of the Library Binding Institute, spoke about the new, conservation-oriented LBI Standard for Library Binding. It is available at $5.00 per copy from: Library Binding Institute, 150 Allens Creek Road, Rochester, NY 14618. The Preservation Committee is reviewing this standard with respect to the requirements for music scores.

Ellen Johnson, representing the Association for Recorded Sound Collections, announced the ARSC/AAA grant, “Audio Preservation: A Planning Study,” and invited interested persons to contact her for further information [Ed. note: see the “Briefly” column in this issue for a description of the grant.]

Barbara Strauss
University of Wisconsin, Madison

Reference and Public Services

Charge: The Reference and Public Services Committee is charged to study current issues, trends, and developments relating to interactions of music librarians and their clientele within the context of serving the orientation, education, and information needs of library users; to disseminate information on these aspects of librarianship to the membership of MLA; and to recommend to the MLA Board appropriate actions or projects which may serve as effective means of accomplishing this charge.

Annual Report

Bibliographic Instruction Subcommittee. The substantial gaps in reporting for the first questionnaire led the group to attempt a follow-up for which returns were due in May (some continued to dribble in as late as October). The statistical processing and analysis of all these returns is being written and the results of the two-year-long efforts will be reported in Milwaukee.

Information Sharing/Current Awareness Subcommittee. A bibliography of music-related articles appearing in non-music journals was compiled and published in the September-October 1985 issue of the Newsletter. The subcommittee is looking for some response from the membership regarding the validity of this approach.

Online Reference Services Subcommittee. This group has put together a session for the Milwaukee convention that will address new developments in the field of online services.

Dorman Smith
University of Arizona

(continued on page 16)
Committee Reports

Information Sharing/Current Awareness Subcommittee Update

Conference activities of the subcommittee focused on plans to expand the scope and frequency of its contributions to the Newsletter. The subcommittee's first bibliography elicited a request from the College Music Society for an on-going exchange of related information between the society and the subcommittee. Members voted to proceed with plans to participate in this cooperative effort and also to explore the feasibility of citation contributions to RILM Abstracts. Anyone who is interested in assisting the subcommittee with its projects should contact Geraldine Laudati, Music Library, East Carolina University, Greenville, NC 27834; tel. (919) 757-6250.

Geraldine Laudati
East Carolina University

Public Library Committee Update

Report of the Committee's 1986 Open Meeting

"Lyric Censorship: The Risk of Dirty Disks" was the timely topic tackled before a gathering of both public and academic librarians. Moderator Anna Thompson (Indianapolis-Marion County Public Library) pointed out that the question of obscenity in music is an old one. A 1711 publication, "The Great Abuse of Musick," called for "correction" of the press by authority.

In our day, pressures from the Parents Music Resource Center, the Moral Majority, and the PTA have brought agreement from the Record Industry Association of America that possibly objectionable recordings will either be given "warning" labels or that lyric sheets will be included for parents' perusal. Only half of RIAA members have agreed to this, however.

That parents need and want record labeling was asserted by an officer of the Milwaukee PTA Council, Sandra Schultz. She believes that in keeping lines of communication open so that children can be guided in their choice of entertainment, parents will be aided by the RIAA's actions.

Local radio personality Randy Stewart questioned the need for labels or lyric sheets, and the solubility of the problem: no consensus on definitions of obscenity is possible; the volume of new releases makes the plan unworkable; creation of a new bureaucracy to implement the policy will push up the price of recordings; radio polices itself already, not wanting to alienate either listeners or advertisers; such control belongs to parents, not to society.

The Milwaukee ACLU was represented by William Lynch, who called the issue one of First Amendment rights. Since music is a legitimate means of expression, to require rating and labeling would be a violation of those rights. Librarians, as "middle men" in the flow of ideas and expressions from creators to hearers and readers, have a significant role in preserving First Amendment rights. We should be prepared to defend any restrictions we make in our acquisitions: think through policies carefully, have a formal selection statement, and provide machinery for receiving patron complaints.

Interestingly, the scheduled music merchandising speaker was, at the last minute, forbidden by his superiors to participate in the panel. Perhaps a significant non-statement!

In summing up, moderator Thompson urged the listeners to keep abreast of the question, and to keep library board and administrators apprised, as well. She further suggested compiling a list of music titles from all periods at which charges of "obscene" or "immoral" might be leveled, so that we can demonstrate that the matter is not a new one nor confined to any one type of music. If we are going to label one genre, we should do the same to all others.

Norma Jean Lamb
Buffalo & Erie County Public Library
### Jazz and Pop Music

More than 40 enthusiastic individuals working with or interested in jazz and pop music materials met in Milwaukee to identify and discuss common problems, solutions, and goals in this highly informal, non-standardized, and burgeoning field.

A large portion of the time was spent discussing the inadequacy of some of the proposed changes in Library of Congress subject headings for jazz and popular music. It is our understanding that the proposed changes have not been adopted, except the change from "Music, Popular" to "Popular Music." Therefore, it is very important that round table members continue their input to LC for those changes they feel strongly about. The proposed changes are in reference to books, and not for sound recordings, where many of us recognize the same inadequacies.

Two of the most important ideas and suggestions to come to fruition from this meeting are the need and desire for a directory of jazz and pop music collections and specialists, and the knowledge that there must also be education, training, or workshops for those working with the materials but who are unfamiliar with the artists and/or specialized terminology. A questionnaire will be developed for compiling the directory. In addition, the round table hopes to sponsor a workshop at next year's conference in Eugene.

Monica J. Burdex  
California State University, Northridge

### Small Academic Libraries

At the round table's program meeting in Milwaukee, Tim Gmeiner (Belmont College), co-chair of the group, served as moderator and first speaker in a session devoted to in-house uses of personal computers. He described a song index that he is in the process of compiling with the aid of an Apple II computer. Calvin Elliker (Indiana University of Pennsylvania) next spoke on the Pennsylvania Chapter's project of compiling a union list of monumental editions in their collections. He was followed by J. Righbie Turner (Pierpont Morgan Library) whose generous handouts illustrated well his talk on the cataloging of musician's letters in the holdings of the Pierpont Morgan Library.

Dr. Richard Blue of the library school at the University of Wisconsin, Milwaukee, next gave a talk on time management in the small library. Some of the subjects covered were the importance of documenting procedures, the delegation of authority, and the effective use of limited resources. At the close of the meeting, those attending were asked to consider ideas for future meetings and activities. Involvement on all levels is greatly welcomed.

Gene Leonardi  
North Carolina Central University

### Large Research Libraries

The first official meeting of the newly-constituted Large Research Libraries Round Table took place at the Milwaukee conference, with thirty-one persons in attendance. John Druesedow is the coordinator.

The meeting was prefaced by a discussion of what constitutes a "large research library." It was agreed that no formal restrictions would be placed on membership: anyone who would benefit from the discussions is welcome.

Neil Ratliff (University of Maryland) reported that he is forming a IAML office for gift and exchange programs with third-world countries. He would like to hear from libraries with materials to offer in this regard, and he indicated that shipping costs is a matter under discussion.

The main topic of discussion concerned the implementation of online systems and retrospective conversion projects. Some assessments of commercial systems, including Carlyle, LIAS, and Innovacq, were offered. David Fenske reported briefly on the retrospective conversion pilot project at Indiana University (Bloomington). Some comments focused on material used to instruct patrons in the use of public catalogs, and Jean Bowen (New York Public Library) requested that members of the round table send her examples of documents. The informal sharing of information concerning recently acquired archival materials or special collections was also discussed.

John Druesedow  
Oberlin College
Information Exchange

Music Libraries Using Automated Library Systems: Update
Jeffrey Rehbach, Subcommittee on Library Automation, Administration Committee

A listing of libraries using "turnkey" automated systems will appear regularly in this column. When space permits, we will also note systems developed locally for "in house" use.

Please send new or updated information to: Jeffrey Rehbach, 8 Chipman Park, Middlebury, VT 05753, tel. (802) 388-3711 x5356 (w); (802) 388-6252 (h) [note corrected zip code and phone numbers].

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NEWS from the Chapters

Chesapeake

The Chesapeake Chapter had its fall 1985 meeting October 25-26 at Hollins College, Virginia. Our program opened with Joan Stahl, president of the chapter, with “Popular Music Reference,” a program sponsored in cooperation with the Roanoke Valley Librarians Association. Joan defined popular music as everything that isn't classical. Her presentation was in the form of typical reference questions, with discussions of how she would go about obtaining an answer. Joan provided a list of reference books to answer such questions, and a chronology of popular music.

On Saturday morning, the chapter welcomed Ruth Watanabe, who spoke about her work in oral history as a basis for formulating the written history of the Eastman School of Music.

The next session was given by MLA President Geraldine Ostrove, whose topic was the prize-winning Boston Composers Project. The Chesapeake Chapter is considering such a project on a smaller scale, so interest was high in how progress was made in Boston. Closing the morning session, Vernon McCart (Old Dominion University) spoke on the Archive of Virginia Composers, housed at Norfolk Public Library. The archive, originated as a bicentennial project, includes oral history tapes of interviews with the composers and some recorded performances.

In the afternoon, Ruth Watanabe again took center stage with a discussion of teaching music librarianship and music librarians who had been prominent as educators.

The final topic was “78 Recordings: What to Do With Them.” Speakers were Morgan Cundiff, Director of the International Piano Archives; Larry Miller, supervisor of public listening facilities at LC; and Steven Smolian, collector, engineer, etc. of Smolian Sound Studios. They suggested that libraries with 78 collections decide why they want to keep them. If the need is great, then learn to care for the records and get proper equipment on which to play them. Evaluate each work individually. Make sure your library is not legally obligated to keep the records. If selling to a dealer, make sure it is one who will buy a significant number of your items.

Unfortunately, within two weeks of our visit Hollins College was visited by the flood of ’85. We had a wonderful time at our meeting and wish Hollins College the best.

Therese Wagenknecht
Art and Music Department
Richmond Public Library

Mountain-Plains

The Mountain-Plains Chapter held its annual conference in Boulder, Colorado May 30-31, 1985. The meeting was hosted by the University of Colorado-Boulder. Local arrangements were handled by Karl Kroeger and Nancy Carter.

The first presentation was given by Ellen Johnson (University of Kansas) on copyright law and sound recordings, and how it has affected the sound archives at Kansas. (This paper has been published in Phonographic Bulletin, no. 37, March 1985.) Carol Neighbor of Wichita Public Library then talked about setting up a successful low-budget recital series in a public library, using her library as the example.
The final paper of the morning was given by Carolyn Smith (Kansas State University) concerning an antiphoner manuscript discovered recently at KSU in a storeroom full of books donated to the library by the College of Home Economics. Her preliminary study indicates that it is probably a provincial Spanish antiphoner dating from the late Renaissance, and could have originated either in Spain or the New World.

The remainder of the day was spent in a trip to Denver Public Library to view the CARL (Colorado Alliance of Research Libraries) online catalog. An evening recital was followed by a reception and tour of the CU Music Library.

The second day of the conference began with presentations by two CU doctoral students. Brian Prud'Homme spoke about Robert de Visee as a theorist and Daniel Jones discussed country music scholarship.

The final presentation was a panel discussion on bibliographic instruction in music. The panel consisted of Marc Faw (University of Oklahoma), Deborah Fink and Karl Kroeger (University of Colorado), Ellen Johnson (University of Kansas), and Dorman Smith (University of Arizona). Each discussed courses and programs offered at their respective institutions to help music students sharpen their research skills.

Laurie Eagleson
University of Arizona

Mr. de Coteau, the first speaker, talked on "Music and Dance, Aspects of Historical and Performance Problems." Mr. Bartolotta, who is also a member of the San Francisco Ballet Orchestra, followed with a talk on the "Tours and Trials of an Orchestra Librarian." The afternoon session featured Mary Kay Duggan (University of California, Berkeley). She presented a fascinating report illustrated by slides related to her sabbatical research, "Looking for 15th Century Music in European Libraries."

At the business meeting, the members decided to undertake two projects. The first is a workshop intended to benefit librarians who need training in dealing with music. Ann Basart (University of California, Berkeley), Janet Bochin (California State University, Fresno), and Jean Lyle (University of the Pacific, Stockton) volunteered to be the members of the Workshop Committee. The workshop is scheduled for spring 1987.

The second project is to be the chapter's offering in memory of Vincent Duckles. It will be a bibliography of writings by and about him, to be submitted for publication in Notes. A limited edition of the bibliography is also being considered. Chair Mimi Tashiro (Stanford University) assigned Beth Rebman (Stanford) and Mary Kay Duggan to the project.

Everyone welcomed the first issue of the new chapter newsletter edited by Mary Kay Duggan. The MLA-NCC Newsletter will be published twice a year, in the fall and spring.

Denise Kissack
California State University
Hayward

Northern California

The fall 1985 meeting of the Northern California Chapter held on November 15 at the new headquarters of the San Francisco Ballet was hosted by David Bartolotta, librarian of the dance company. The fine program organized by Lou Wolfe (San Francisco Conservatory) started with a tour of the building guided by David Bartolotta and Denis de Coteau, Music Director and Conductor of the San Francisco Ballet.

Southeast

The Southeast Chapter held its annual meeting at the University of Alabama on October 18-19, 1985. Local arrangements were expertly handled by Adria Beckham (University of Alabama), Chair; Carolyn Catalon (University of Alabama, Birmingham); Jane Green (University of Alabama); and Anne Knight (Birmingham Public Library). Nancy Kobialka (University of Miami) chaired the Program Committee, and was assisted by Adria Beckham and Carolyn Catalon.

The day-and-a-half meeting provided members from seven states with a program well-balanced between fascinating research and informative reports on local activity on the one hand, and practical advice and current developments on the other.

In Friday morning's opening session Charles Brewer (University of Alabama) described his research dealing with a manuscript collection of songs which had belonged to a local 18th-century doctor, Peter Snow. Next, J.L. Lowe (Alabama Jazz Hall of Fame) talked about the large number of Birmingham jazz musicians who went on to play with the best known bands in the country.

After lunch, Frederic Goosen and H. Garrett Phillips (both University of Alabama) discussed the trials and tribulations that composers face in getting their works published. Mark McKnight (Loyola) gave an entertaining and informative account of the problems in cataloging local popular music. His colleague at Loyola, Laura Dankner, shared practical tips to music librarians who would be upwardly mobile. Joe Moudry (University of Alabama) concluded the Friday sessions with another perspective on collecting and caring for popular music.

Saturday morning Pauline Bayne (University of Tennessee, Knoxville) and Bela Foltin (University of Miami) discussed NCIP (North American Inventory Project) with emphasis on its use as a collection development tool. After a brief open discussion, the business meeting concluded the annual meeting. Newly-elected officers are Dale Hudson, Chair, and Mark McKnight, Member-at-Large.

Dale L. Hudson
Florida State University
Folk Culture Publications. The Archive of Folk Culture has two new publications. The first is a brochure describing the history and mission, collections, services, publications, and other aspects of the Archive of Folk Culture. The second is a new reference aid compiled by Doris M. Craig and Joseph C. Hickerson, *Folklore and Ethnomusicology Resource Persons in the Greater Washington Area*. Both publications are available at no charge from the Archive of Folk Culture, Library of Congress, Washington, DC 20540.

Milhaud Recordings. The recently completed, professional recording of all eighteen string quartets of Darius Milhaud will soon make this important cycle of works available as an *intégrale* set for the first time. Nine of the quartets were recorded by the Arcana Quartet in the studio of the Palais de Congress in Paris, and the remaining nine by the Aquitaine Quartet in the Montesquieu castle near Bordeaux. For more information about this recording, write to the Darius Milhaud Society, 15715 Chadbourne Road, Cleveland, OH 44120.

Center for Popular Music. The Center for Popular Music is a new archive and research center at Middle Tennessee State University in Murfreesboro. Devoted to American popular music in the broadest sense, both historically and stylistically, the Center will be gathering records, tapes, videos, photographs, sheet music, and other materials relating to popular music. In addition to building a research collection, the Center’s plans call for an extensive program. Included are publishing a journal, producing radio programs, developing educational materials for use in public schools, and conducting oral history interviews with musicians and music industry figures. Director of the Center is Paul F. Wells.

ARSC Grant. The Association for Recorded Sound Collections has been awarded a $48,298 research grant from the National Endowment for the Humanities for a planning study in audio preservation. The 18-month project will be carried out by the Associated Audio Archives Committee (AAA) of ARSC. The committee will study existing practice and literature on sound recordings preservation, conservation and restoration; it will draft and publish a bibliography and glossary of essential elements involved in audio preservation. For further information contact the Project Director, Elwood McKee, 118 Monroe Street #610, Rockville, MD 20850.

New Faces/New Jobs

Judith A. Adams, Head, Humanities Division, Oklahoma State University Library.

Jennifer B. Bowen, Music Cataloger, Detroit Public Library.

Victor Cardell, Head, Archive of Popular American Music, University of California, Los Angeles.

Paul Emmons, Music Librarian, West Chester University.

Margaret Ericson, Assistant Music Librarian, Ithaca College.

Susan Hayes Hitchens, Music Librarian, University of Kansas.

Fang-Lan Hsieh, Music Cataloger, Bowling Green State University.

Myron Patterson, Music Cataloger, University of Utah.

Karl van Ausdal, Music Librarian, Appalachian State University.