Reed, Clarkson, and Lamb Receive Publication Awards

The Music Library Association announced the recipients of its annual awards for publications in the field of music and music bibliography at the 1987 conference in Eugene, Oregon. The awards recognize 1985 imprints.

The Vincent H. Duckles Award for the best book-length bibliography or music reference work was given to John Reed for *The Schubert Song Companion* (Manchester: Manchester University Press; New York: Universe Books, 1985). The Publications Awards Committee (Joseph M. Boonin, Karl Kroeger, and Diane Parr Walker, chair) noted that with this volume, "Reed provides welcome access to one of the most significant bodies of vocal music with a breadth of scope and level of detail not previously offered."

The award for the best article-length bibliography or article on music librarianship went to Austin Clarkson for "The Works of Stefan Wolpe: A Brief Catalogue," *Notes* 41/4 (June 1985): 667-682. The committee called it an exemplary catalogue and noted that "Clarkson has made a valuable contribution toward the ‘discovery’ of Wolpe’s talents urged by Aaron Copland nearly 40 years ago.”

Norma Jean Lamb won the award for the best review in *Notes* with her review of *The Great Song Thesaurus* by Roger Lax and Frederick Smith, in *Notes* 41/4 (June 1985): 709-711. In it, the committee said, Lamb "combines her knowledge of the general criteria for reference works and bibliographies with her expertise in the corpus of music covered by the Thesaurus to present the review with the touch of a master.”

Nominations for awards for publications appearing in 1986 in the above categories should be sent to Joseph M. Boonin, 170 Sherman Avenue, Teaneck, NJ 07666.

Second Annual Gerboth Award Goes to Richart

Robert Richart, Music Catalog Librarian at Washington State University, is the second recipient of the Music Library Association’s Walter Gerboth Award.

The award, which 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, was given to Richart for his research toward publication of an annotated bio-bibliography of the Hungarian composer Gyorgy Ligeti. The volume is under contract for publication by the Greenwood Press as part of its "Bio-Bibliographies in Music" series. The Walter Gerboth Award Committee (Linda Solow Blotner, Mary Wallace Davidson, chair, and James Pruett) "was impressed with the soundness and clarity of his proposal... He has also presented clear evidence of support from and cooperation with the other leading scholars of Ligeti’s work." They noted that Mr. Richart "intends to pay special attention to performance reviews, ephemeral literature of some significance in this context, often ignored by bibliographers." Mr. Richart requested funds to help defray the cost continued on page 14

Brook Receives Citation

Barry S. Brook, Distinguished Professor of Music, City University of New York, was awarded an MLA citation during the association’s annual meeting in Eugene. The citation reads: In recognition of his role as a visionairy, bibliographer and scholar, the Music Library Association awards this citation to Barry S. Brook, founder of RILM and RIdM, member of the governing board of RISM, compiler of the bibliography of thematic catalogues and creator of the "Plaine and Easie Code." His contributions have significantly improved our access to music information.

MLA citations are awarded in recognition of significant contributions to music librarianship.

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And More!
THE PRESIDENT REPORTS

Still bubbling with the energy of the annual meeting, I am delighted to have this opportunity to communicate with all of you. The Eugene meeting was highly acclaimed and our thanks must go to Leslie Greer and Christine Olson and their colleagues in the Pacific Northwest Chapter for the splendid local arrangements and to Carolyn Rason and her program committee for the stimulating program. As usual at our annual meeting there was a changing of the guard. I have the task of succeeding a president whose eloquence and style I can only hope to match. Let me also extend my public thanks to the retiring members of the board, whose hard work is not so visible but is important to the running of this organization. This meeting also marked the retirement of Rick Jones as convention manager. He has served us very ably in this post. The smoothness with which our annual meetings run often camouflages an enormous amount of hard work by the person in this position.

Speaking of annual meetings, elsewhere in this newsletter you will find a set of guidelines on how to invite MLA to hold its annual meeting in your location. The board is eagerly seeking invitations for 1990, 1992 and beyond. Because of the recent and forthcoming meetings in the midwest, we hope that we can encourage those of you living in other sections of the country to explore extending an invitation for us to meet in your neck of the woods.

I was very encouraged to meet so many first-time attendees at the Eugene meeting. Of course meetings in different parts of the country do allow some members to attend who have very restricted travel funds. But I would like to interpret this flourishing also as a sign of revitalization in our profession. At next year’s meeting in Minneapolis there will be a program organized by the Administration Committee, Subcommittee on Personnel in which we will begin to explore Music Librarianship as a profession, what attracts people to it, why they stay and why they leave. I think that this kind of self-study is very important and I hope to make it a theme during my term of office.

At the Board of Directors meeting in Eugene, the board reaffirmed its decision not to invest MLA’s money in firms doing business in or with South Africa. It directed the treasurer to place our funds in money market and mutual funds which while earning reasonable interest rates espouse the principles stated above. I am seeking members with an interest in such matters to serve on the Investment Committee which will be charged with monitoring our investment program.

This brings me to another matter. Some have asked how people get appointed to committees. There are a number of ways, but they all ride on determining that a person has an interest in the particular project and that the addition of any particular member will continue to provide a proper balance for that committee. If any members have interests in particular projects or committees I should be happy to hear from them in a letter outlining their interest and their qualifications. Although I cannot promise that this will automatically mean a place on a particular committee, I shall do my best to find ways to use your talents.

Our new treasurer, Sherry Vellucci, has had a busy autumn converting our bookkeeping from old fashioned ledger books to the LOTUS 1-2-3 program. She was able to produce her reports for the board at the Eugene meeting from this computer database. We anticipate that this will allow her to better track our funds and to do more analytical studies of how we are expending your money, while simplifying the life of the treasurer.

We hope to have your new membership directory, complete with telephone numbers, in the mail to each of you sometime this spring. When computers are involved, one never likes to make exact predictions. Please, if you have moved recently, if your phone number has changed, or if your address is not correct on the most recent mailing label, do let Academic Services know as soon as possible so that the directory will have the very latest correct information in it.

There have been a few changes in committee chairmanships since the last newsletter. Ross Wood will chair the Subcommittee on Automation which will now turn its attention to assessing the individual turnkey systems as to how well they meet the criteria established by the subcommittee and published in Notes (Sept. 1986). Carol Tatian will replace Susan Bower as chair of the Subcommittee on Personnel. The chair of the publication awards committee for the coming year is Joe Boonin. Ann McCollough is the new chair of the Education Committee. David Day has been appointed to a three-year term on the Program Committee with responsibility for chairing that committee for the 1990 meeting at a place yet to be decided. Phil Youngholm will serve as MLA liaison to the ALA-RTSD/AV Committee. This is consistent with MLA’s desire to participate in the work of other organizations where such work touches on common interests. My thanks to all the outgoing members of committees for their hard work.

Our contract with Academic Services is up for renewal. The Past-President, the Executive Secretary and I are taking a careful look at the wording of the old contract with a view to making revisions which will better reflect the needs and expectations of the organization.

This is a very exciting period for me. Reviewing the structure of MLA and reflecting on the activities of our busy committees has made me realize what a great responsibility you have invested in me. I look forward to your continued support.

Lenore Coral
MLA President

1988 Annual Conference
Minneapolis
February 10 - 13
Preconference Workshop
February 9
MUSIC LIBRARY ASSOCIATION
Annual Business Meeting
Eugene, Oregon, 13 February 1987

Note: These minutes have not been approved.
President Geraldine Ostrove called the meeting to order at 4:45 p.m.

Preliminaries. Ostrove acknowledged contributions by the following persons and organizations to the success of this year's annual meeting:

Hosts: The City of Eugene and the University of Oregon, specifically: Bernard J. Dobroski, Dean of the School of Music; George Shipman, University Librarian; George Bynon, Director of Administrative Services, University Library; Dean Kramer and Claire Wachter, Faculty, School of Music; and the University Library Shipping Department.

Donors: Joseph Boonin, of Jerona Music, and Marty Rubin, of Audio Buff, for major support of the opening reception; Charles Slater and European-American Retail Music for the registration folders; Gary Aamot and A-R Editions for subsidy in the production of the program; and the exhibitors who provided subsidies for musical performances during the meeting.

Program Committee: Carolyn Rabson, chair; Judith Kaufman; Gordon Rowley; Gordon Theil; and Stephen Yuskos.

Local Arrangements Committee: Leslie Greer and Christine Olson, co-chairs; Sandra Benet Acke; Abigail Delfausse; Paula Eliot; John Gibbs; Randy Merrell; Eldo Neufeld; Deborah Pierce; Jan Pyle; Marcia Reed; Cynthia Richardson; Robert Richart; Marian Ritter; Laurel Sercombe; Kirsten Walsh; Elaine Weeks; Joyce Wemer; Mariol Wogaman.

Convention Manager: Rick Jones.

I. The minutes of the previous meeting of February 14, 1986 in Milwaukee, Wisconsin were approved as distributed.

II. Treasurer's report. Sherry Vellucci reported a beginning balance (July 1, 1985) of $124,426.96, deposits of $203,698.84, expenditures of $178,274.29, and a closing balance of $149,851.51 (June 30, 1986), for a net gain of $25,424.55. Financial records have been transferred to computer, using the Lotus 1-2-3 program; all budget accounts are now computerized.

III. Executive Secretary's report. Linda Solow Blotner reported the following matters:

A. Membership and subscriptions remain stable. The number of members last year was 2092 and is 2137 for the current year; Notes subscribers numbered 1015 last year and 961 this year, for a drop of nine in the total. The board is examining the association's policy on prompt payment, and the Development Committee is exploring means of increasing the membership.

B. Publications reprinted this year include: Whaples's Bach Aria Index, Smiraglia's Shelflisting Music, and the cumulation and expansion of Wenck's Analyses of 19th and 20th Century Music, 1940-1985. The "Directory of Library School Offerings in Music Librarianship," produced by the Education Committee, has been revised. The brochures on membership and music librarianship have been newly reprinted. Publication of a new edition of the membership directory, which will include office and home telephone numbers, has been delayed slightly because of a transition to computer production, but is expected to be completed soon.

C. Blotner has continued to expand the list of professional organizations with which MLA has established formal relationships to include the Sonneck Society; negotiations are in progress with ARLIS/NA. Exhibit-exchange agreements have been made with CMS and AMS, and will be explored with SEM and the Sonneck Society. The MLA representative from the Special Libraries Association was in attendance at this meeting.

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Business Meeting, from page 3

D. The operations conducted by Academic Services, MLA’s subscription agency, continue to proceed smoothly. Academic Services assumed responsibility during the past year for subscriptions and mailing labels for the Job List, published by the MLA Placement Service. A new contract is to be negotiated soon.

IV. Special officers.

A. Convention Manager Rick Jones offered special thanks to the Local Arrangements Committee for making this meeting one of his easiest to plan. He reported 336 regular registrants and 21 exhibitors in attendance, for a total of 357, of whom 59 were attending an MLA annual meeting for the first time. Ostrove thanked Jones for his outstanding service as convention manager and introduced Martin Silver, who has been taking on his duties as Jones’s replacement for nearly a year and will serve as convention manager for the 1988 meeting.

B. Placement Officer Laura Dankner was recognized and thanked for her continuing work.

C. Publicity Officer Dawn Thistle, who was appointed during the year, was introduced.

V. Election results. Newly-elected members-at-large are: Marsha Berman, James Coover, and John Druesedow. Ostrove thanked outgoing members-at-large: Dee Baily, compiler of committee annual reports; Peggy Daub, parliamentarian; and Ralph Papakhian, fiscal officer. The Nominating Committee for next year’s slate will be: Judy Kaufman, chair; Monica Burdex, Tony Miller; and Ralph Papakhian.

VI. Awards and citations.

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

B. Awards for publications that appeared in 1985 were announced.

C. An MLA citation was awarded.

[Editor’s note: See page 1 of this issue for a full report on the awards and citation.]

VII. Announcements.

A. Ostrove thanked contributors to MLA for 1986, whose names were listed in the program for the meeting.

B. Application may still be made for subsidy of chapter projects. The sum allocated for this fiscal year will be available through June. Requests should be submitted to Geraldine Ostrove, who, as past president, will serve as liaison between chapters and the board.

C. Richard Griscom is compiling a list of MLA members who use BITNET, the computer network linking academic institutions. Members may sign the list at the registration desk or speak with Griscom. The list will be distributed to all persons listed.

D. Lenore Coral thanked MLA for its continuing support of the U.S. RILM office and the volunteers who write abstracts, noting that more would be welcome. Abstracts of dissertations are needed from institutions that offer doctorates. Coral offered supplies of RILM abstract forms for distribution to students and faculty who are also authors. For 1981 publications, 1,863 abstracts were submitted to the central office; 1,132 abstracts have been submitted thus far for 1982. One third of all abstracts during the last calendar year were written by volunteers.

E. The announcement of the winning entry in the T-shirt contest was postponed until the wrap-up session.

F. Susan Sommer described the RISM Series A/II project being conducted at Harvard under the supervision of the MLA/AMS Joint Committee on RISM and directed by Michael Ochs and John Howard. Cataloging data for music manuscripts of the period 1600-1800 preserved in American repositories is being encoded at Harvard (where the database can be searched to a certain extent) and transmitted to the RISM central editorial office in Kassel. Reports have been received that not all subscribers have been receiving the microfiche index that provides access to the database stored in Kassel. The fiche are produced by Bärenreiter, to whom claims should be sent.

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NISO To Set Case Binding Standard

The National Information Standards Organization has received a $25,000 grant from the Council on Library Resources to develop an American standard for hard-cover case bindings. The grant will fund committee expenses for travel and communication over a three-year period. A case binding, a hard cover made wholly separate from the book and later attached to it, is especially appropriate for publications intended primarily for the library market. These include important works of fiction and non-fiction, scholarly monographs and reprints, collected editions, and reference works. Recent binding manufacturing and cost-cutting practices have caused bindings to fall apart under normal library use. In developing the standard, the NISO Subcommittee GG will consider grain direction of the paper; width of inner margins; methods of paper attachment; construction of endpapers; rounding, backing and spine lining operations; case-making and casing-in procedures; and specifications for thread, adhesives, boards, and covering materials. The standard, expected by 1990, will specify both materials and manufacturing methods to ensure binding durability under normal library use and storage. The standard will be practical enough to make widespread implementation economical.

Members of Standards Committee GG include: Barbara Strauss (MLA), Carolyn Morrow Manns, Chair (Library of Congress), Jerry Case (Oxford University Press), Jerome Frank (Publisher's Weekly), Douglas Horner (Book Manufacturers' Institute), Peter McCallion (New York Public Library), Jan Merrill-Oldham (Univ. of Connecticut), Stephen Pekich (Houghton Mifflin), Werner Rebsamen (Rochester Institute of Technology), and Mary Beth Trimper (Gale Research).

Direct Geographic Subdivision Under Consideration

The Subject Cataloging Division of the Library of Congress has under consideration a proposal to discontinue indirect geographic subdivision in favor of direct subdivision. For further details see Cataloging Service Bulletin no. 35 (Winter 1987), pp. 37-38. This would allow place names to be used as geographic subdivisions in exactly the form in which they are established for use as headings. LC wishes to solicit the opinion of the library community before implementing such a proposal. This issue will be discussed during meetings at the next ALA annual conference, June 27 to July 2. The chair of MLA's Subcommittee on Subject Access will participate in these discussions on behalf of the music library community. Readers are urged to communicate opinions regarding this matter to J. Bradford Young, Van Pelt Library, University of Pennsylvania, Philadelphia, PA 19104; (215) 898-6715.

Curtis Institute Receives Major Grant

The Curtis Institute of Music has received a $100,000 grant from The Presser Foundation. The grant will enable Curtis to catalogue and bind 6500 scores that have been donated to the Institute's library in recent years. These include collections of alumni Calvin Simmons, Muriel Burrell Smith and others.

Elizabeth Walker, Head Librarian, will administer the funds.
Hosting MLA Conferences: Guidelines for Proposals

The MLA Board of Directors welcomes invitations from members offering to host annual meetings of the association. To receive serious consideration, proposals must provide convincing evidence that local resources are adequate to the planning, presentation, and general support of our meetings.

To assist members who may wish to present an invitation the following guidelines describe considerations on which the board will base its decision whether to accept.

Objective.
Annual conferences are MLA’s principal professional activity. They address the continuing education needs of members and provide the main occasion for committee meetings, many of which are devoted to the formulation of standards for the profession. They are a means to initiate and renew professional contacts, and they offer opportunities for personnel recruitment. Meeting facilities must provide an environment conducive to the success of these activities. The conference program is the core. It should be of the highest quality, and its requirements take precedence. However, musical and other artistic and social events are normally scheduled also, lending variety and entertainment to the conference week.

Host.
MLA accepts invitations from its members, not from parties unaffiliated with the association. Usually, there is a host institution, though there have been meetings hosted by groups of institutions (Boston, 1978; Philadelphia, 1983) or none at all (when we were meeting in the summer in conjunction with ALA). The advantages of having a host institution are the support it provides: staff time, services of other kinds, music, receptions, meeting space for one or more sessions. However, for the convenience of attendees, and because of the heavy demands our meetings place on the use of facilities, hotels have proven the best sites for the majority of a given meeting’s events. Our desire to have exhibits also introduces a commercial constituent to our conferences that academic or municipal library institutions may by preference or statute be unwilling to accommodate.

Facilities.
Our meetings attract between 350 and 450 people, including exhibitors. Usually several other groups meet in conjunction with MLA, such as an MLA workshop, the Music OCLC Users Group, other network or automated systems user groups, MLA chapters, the Research Libraries Group Music Program Committee, and the U.S. Branch of IAML. Their requirements combine to some extent with ours into a more profitable package for the hotel. Consult the MLA Convention Manager about the sleeping and meeting room requirements in terms of number, size, and special considerations, such as the adequacy of the room that would house exhibits and its proximity to the meeting rooms. Facilities in the vicinity of the headquarters, especially restaurants, need also to be evaluated. In all cases, the cost to MLA and to individual members will be a matter of particular interest to the board.

Staff.
The local arrangements for a given meeting require commitment, time, and personnel. (That two people largely planned our most recent meeting is the exception, not the rule.) The board will want assurance that there is a committee of adequate size whose members have established a modus operandi with regard to their mutually-agreed-on working relationship and their understanding of the job to be done. Their work includes such things as investigating hotels, selecting musical events and other entertainment and coordinating them with the Program Committee, local fund raising, compiling restaurant and tourist information, receiving and managing registrations, arranging for audio-visual and other equipment, preparing registration packets, and staffing the meeting itself.

Time.
It is desirable to submit proposals in time for the board to consider and accept them no later than two years and preferably three years in advance. Some invitations offer a choice of years. They should at least suggest a choice of dates within the general period when we meet, between the end of January and mid-March. We have been meeting on a Monday-through-Saturday-night schedule, including all auxiliary events of substantial registration. At the last conference the RLG Music Program Committee chose to meet the following Sunday.

Organizational Structure.
The Local Arrangements Committee is the only MLA committee whose membership is self-selected. Its chair(s) and membership are recognized by the MLA president as soon as an invitation is accepted, and the committee is listed in the administrative structure of the association. The chair serves ex officio on the Program Committee in recognition of the close relationship these two committees must maintain. Committee chairs report to the Board of Directors; direct reporting from the Local Arrangements Committee to the President is always welcome and sometimes necessary. However, the Convention Manager is coordinator of all aspects of meetings. He will maintain close collaboration with the local arrangements planners and will take charge of negotiations with hotels, a task that requires expertise gained from experience in doing that. The budget for each meeting, preparation of which is a major and ongoing task, incorporates information provided by the Local Arrangements Committee.

Conclusion.
The board welcomes good proposals from members in any geographic area. We prefer to choose sites in a wide variety of locations, in part because every meeting attracts registrants from its region who do not otherwise attend. Invitations are accepted contingent on our ability to conclude satisfactory hotel arrangements.

Geraldine Ostrove
MLA Past-President
MLA Binding Survey: Summary of Results

Late in 1985 the MLA Preservation Committee distributed a questionnaire to 375 music libraries in the United States, including academic, public, conservatory, band/orchestra, and special libraries. The purpose of the survey was to look at the state of music binding practices with respect to interaction with commercial binders (in particular, terminology used and the kinds of materials handled), in-house binding operations, identification of items difficult to bind because of format, suggested binding issues to be addressed, and questions on training for in-house staff who deal with binding. One-hundred-forty-seven questionnaires were returned, with a heavy representation from academic music libraries.

With respect to terminology used to describe various binding processes, it is safe to say that, although we speak the same English language, we do not speak the same language to describe binding processes. For example, the single process upon which we probably all agree, i.e., the sewing of a single signature score through the fold into a board binder, is called by no less than thirteen terms — pamphlet binding (sewn), pamphlet binding, sew through fold, single section sew through fold, sew flat, sew to open flat, music sew, bench sew, hand sew, music binding, sewing, center section single signature, and resew. There may be qualifiers on some of these terms, but the lack of terminology standardization is quite clear. In fact, some commercial binders use different terms for the same process with different libraries.

Music librarians generally deal with a wide range of book and nonbook materials and are concerned about the binding or packaging for all types. Music librarians, designated staff or bindery staff make binding decisions for individual items, depending on institutional practice. Some music librarians, 29% of those responding, have a say or are consulted in commercial bindery contract negotiations.

Of those responding, 77% have access to or have an in-house binding operation. Although the answers to questions were spotty for a variety of reasons, a profile of the “average” music library binding operation can be drawn, which looks like this: The in-house bindery is active, as needed. The work is done by several part-time people, most likely students who are paid minimum wage or slightly higher. Acid-free binders have not yet found their way to the supply area. Training is done by an experienced person. Perhaps as many as 1000 items are handled in-house each year and about the same number through a commercial bindery. Tasks done by the binder include sewing (or stapling), labeling, adding pockets for parts, minor paper and spine repair, constructing oversized binders or containers, and adding theft detection devices. Although this profile may sound a little grim to some and wonderful to others, the survey revealed many encouraging signs of conservationally sound practices.

Music librarians clearly identified those items which are difficult to bind because of format. The list included all the infamous music binding problems: spiral bound items, oversized scores, scores consisting of loose sheets which must remain unattached, materials with accompanying discs or tapes, items which include accordion folds, contemporary scores in unusual formats, narrow margins, perfect (adhesive) bindings which come apart quickly, items which are not uniform in size, parts with special pagination sequences, scores with many parts, and thick scores with separate parts. Music librarians are not the only ones who deal with such binding problems; however, these problems occur frequently with music. Decisions about binding these materials must be made so that items can be used, often abusively by musicians in performance.

Respondents encouraged the MLA Preservation Committee to write binding guidelines, to encourage music publishers to produce better physical products, and to encourage production of conservationally sound, commercially-made binders with pockets. The Preservation Committee is responding to these suggestions through its work toward creating binding guidelines for music materials.

A detailed summary of the binding survey results is available from Barbara Strauss, University of Wisconsin-Madison, 330 Memorial Library, 728 State St, Madison, WI 53706. Much useful detailed information is included in the summary.

Barbara Strauss
Music in the National Libraries of the Western Hemisphere

Geraldine Ostrove, president of the Music Library Association, welcomed members to the 56th annual meeting, especially the fifty-nine first-time attendees. Brian Orie, mayor of Eugene, congratulated members for finding the city and encouraged everyone to miss meetings and go out and spend money. Representatives from the University of Oregon were Paul Olum, President, George Shipman, University Librarian, and Bernard Dobroski, Dean, School of Music.

The opening session, “Music in the National Libraries of the Western Hemisphere,” sponsored by IAML-US, was a continuation of the session on international libraries presented two years ago at the Louisville meeting. The speakers were introduced by moderator Don Roberts (Northwestern University). Maria Calderesi Bryce (National Library of Canada and President of IAML) discussed “Music in National Libraries, With Emphasis on the National Library of Canada.” The term “national library” brings to mind a building with large reading rooms which serves as a deposit for copyright and issues a national bibliography or union catalog. One hundred seventeen countries have national libraries, some with more than one. Of these, twenty-first-generation libraries founded around 1800 fit the description given above. Between the Napoleonic wars and World War II, fifty second-generation libraries were established. The third-generation libraries in Africa and Asia opened after World War II and have smaller, new collections.

The National Library of Canada, established in 1953, belongs to the second-generation category. The Music Division was founded in 1970 to house materials acquired by the National Library since its beginning. The main objective of the division is to build a comprehensive collection of musical Canadiana. All types of materials are collected and indexed to aid music research in Canada. The staff provides in-depth reference and referral services and promotes the division by organizing exhibits, promoting concerts, speaking at public events, and distributing brochures describing the collection and services.

Gillian Anderson (Library of Congress) spoke on “Becoming the Eyes and Ears of the Nation: Music at the Library of Congress, 1800-1901.” The copyright registration process was centralized in the Library of Congress during the nineteenth century. The copyright law of 1870 strengthened the deposit requirements by imposing a penalty on non-compliers. This mandatory deposit came to serve both the legal requirement and the collection development program at the Library of Congress. To understand the impact of copyright deposits on the music collection consider the following statistics. The 1869 catalog for the Library of Congress listed just over 500 works related to music. The transfer of 36,000 pre-1870 music deposits increased the music collection seventy-fold. An additional 518,089 music deposits accumulated between 1870 and 1901.

The collection was largely inaccessible and inconsistent. Music specialists Walter Whitley and Oscar Sonneck had the tasks of organizing, cataloging and archiving this material and of determining and filling in the massive gaps.

Malena Kuss (North Texas State University) discussed “Music in the National Libraries of Latin America.” According to Robert Stevenson in his Renaissance and Baroque Musical Sources in the Americas, the richest deposits of music in Latin America are outside the national libraries. Brazil, Cuba and Venezuela are the only countries that have established music divisions within their national libraries.

Brazil’s Biblioteca Nacional has developed a model music division through the efforts of Mercedes Reis Pequeno, chief of the division for over thirty years. The music division has published catalogs of exhibits that illustrate the collection. Some of these have centered on Brazilian composers such as A. Nepomuceno, J.M. Nunes Garcia, and F. Braga. One exhibit featured native instruments and another traced three centuries of musical iconography in Brazil.

The Biblioteca Nacional “José Martí” in Cuba has a very rich music collection. The library concentrates on collecting music of Cuban composers and ethnic music. The music division publishes various journals including Revista de Música and Música, Boletín, a “Cuban RILM.”

Nancy Kobialka
University of Miami

Gold in Your Own Backyard: Making Your ‘Special’ Collections Accessible

Members of the Archives Round Table offered this session devoted to special collections in music. Moderator Gail Sonnemann explained that four panel members would discuss how and why music librarians in any institution can benefit from understanding and using archival techniques. She reminded the audience that MLA members will have the opportunity to learn more about archival practices at the MLA Preconference Workshop on Archives in Minneapolis in 1988.

Deane Root, Curator of the Stephen Foster Memorial, Foster Hall Collection at the University of Pittsburgh, opened the panel with “Primary Resources: The Evidence of Music: What the Treasures Are, Where to Find Them, Why They Are Valuable.” Music librarians have a responsibility to collect primary as well as secondary materials to document musical history. These “primary materials of the archival kind” can be the surviving papers of a person or documents and artifacts about a topic. The identity of an archival collection stems both from the subject and
Archivists (SAA) has adopted a standard format for recording and communicating information about archival collections using the MARC formats of the library world as models. The MARC Archives and Manuscript Control or "AMC" format is this standard, which links the worlds of library and archival practice. Libraries which are not yet in a position to automate information in a national level utility can take advantage of the MARC AMC format as a model for processing forms, as a format for reporting collections to the National Union Catalog for Manuscript Collections, as a standardized form for communication with other institutions, and as a way to prepare your institution for future automation. He closed with five recommendations: 1) write institutional collection guidelines providing for the care of music special collections where appropriate; 2) base archival procedures, whether manual or automated, on the MARC AMC format; 3) report collections nationally through available channels; 4) seek training in the AMC format through workshops and advice on its implementation through the SAA clearinghouse on automation; and 5) participate in the continuing refinement of MARC AMC format implementations at all levels.

Jerry McBride, Music Librarian at Middlebury College, discussed the advantages of using a bibliographic utility like OCLC or RLIN to describe and make archival collections accessible. Using examples of bibliographic records he prepared at the Arnold Schoenberg Institute, he demonstrated how one could make decisions about when to use the AMC or the MARC music format. In his paper "Archival Cataloging Using a National Bibliographic Utility" he described how a collection-level record for a specific collection could be constructed using the AMC format. The AMC format then allows the option of describing any smaller unit within that collection by using another AMC or other MARC format record which would be linked to the parent record for the whole collection. For example, a collection-level record in the AMC format could be linked to bibliographic records for individual scores within that collection using the MARC scores format.

Copies of these papers are available from Archives Round Table Coordinator David Farneth at the Kurt Weill Foundation for Music, 142 West End Avenue, Suite 1-R, New York, NY 10023.

Gail Sonnemann
George Mason University

Library Resources in Special Areas of Music

Reference resources in four special areas of music was the topic of a session moderated by Judith L. Kaufman (SUNY at Stony Brook).

H. Stephen Wright (Northern Illinois University) described the sources for answering the three most frequently asked questions in the area of film music: Who wrote the score? How can I get the soundtrack album? How do I obtain the sheet music? James Limbacher's Film Music: From Violins to Video and its supplement Keeping Score: Film Music 1972-1979 will help in answering the first question. The first volume, however, contains errors and omissions that are corrected in the supplement; therefore, both volumes must be checked. Mr. Wright recommended Steven Smolian's A Handbook of Film, Theater, and Television Music on Record, 1948-1969 as a source for locating information on soundtrack albums. Finding material about film music has become easier with the publication of Steven D. Wescott's A Comprehensive Bibliography of Music for Film and Television, but locating and obtaining access to the scores themselves remains.

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Library Resources, from page 9

the most difficult aspect of film music research. Resources of American Music History and Linda Harris Mehr’s Motion Pictures, Television, and Radio: A Union Catalog of Manuscripts and Special Collections in the Western United States are useful for locating primary sources. The Society for the Preservation of Film Music will assist researchers in gaining access to collections and corresponding with composers.

Karen Nagy (Stanford University) discussed the need to document the music of our time and insure that it is available now and in the future. According to Ms. Nagy, libraries should concentrate on the musical activity of their region and collect as wide a range of scores and information on new music as possible.

Ms. Nagy described the work of several organizations involved in promoting, publishing, and preserving contemporary music and commented on a number of sources for locating scores and recordings. She noted that there are many important organizations (e.g., universities, orchestras, museums) that produce recordings which are not listed in regular sources.

Stephen M. Fry (University of California, Los Angeles) spoke on developing a collection on women in music. He considers locality to be the determining factor in deciding which composers to collect. A collection development policy should be written out specifying the areas and the types of materials to be collected, and other libraries should be surveyed to ascertain what they collect. If there is a women’s study center at the institution, the collection development policy should be discussed with them. Above all, Mr. Fry recommends coordination and cooperation with existing women’s music collections.

Monica J. Burdax (California State University, Northridge) talked about reference work in the area of popular music and rock and stressed the need to listen to the music in order to know what you are buying and to be able to differentiate among the various styles. She stated that imprecise terminology is the most difficult aspect of working with this music and illustrated her point by playing examples of popular music and asking the audience to identify the styles.

Daniel W. Kinney
State University of New York at Stony Brook

Exhibiting Music Materials

This lively session on exhibits was chaired by Susan Sommer. Michael Ochs first described an exhibit, Musical Americana in Harvard Libraries, which he mounted at Harvard in 1984 for a meeting of the Sonneck Society there, and drew a number of broad conclusions of general applicability. He suggested that a librarian should have four goals in mind in mounting exhibits: 1) to advertise your holdings; 2) to publicize recent acquisitions; 3) to educate your patrons; and 4) to educate yourself. The Harvard exhibit of about seventy items aimed for broad coverage and variety drawn from different libraries in the university system. Ochs gave some practical hints regarding installation: find good page openings — pages that are visually interesting or those with familiar associations; provide a subject structure for the viewer; vary the kinds of interest (bibliographic, chronological, comparisons, sentimentality); try to include some pictures for contrast with text. Manuscripts or unique items are always of interest; and even in an exhibit of broader scope, touches of local interest will strike a familiar chord in viewers.

Paula Elliot, who has designed music exhibits at Washington State University, next suggested what librarians without Harvard’s resources could do in “Exhibiting Ordinary Library Materials.” “Like opening a full closet and finding ‘nothing to wear,’ having ‘nothing to show’ is an illusion,” she said. While developing library exhibits is time-consuming and mentally taxing, it is also stimulating, instructive, and challenging. To Ochs’s goals, Elliot added the goal of increased reference and circulation activity. “Keep the audience in mind” she counseled, and noted, “different spaces are trafficked by different audiences.”

As in the previous talk, lots of lively and fascinating slides illustrated specific examples. Elliot’s exhibits were notable for their visual appeal, their timeliness, and their imaginative combination of elements. Sheet music covers, book jackets, and facsimiles shared space with heart-shaped candy boxes and pictures of famous art works, while events like Christmas or Valentine’s Day provided a focus and an excuse for charming flights of fancy. Labels and visual aids called attention to a (doubtless successful) effort to entice potential readers into the library.

By this time the audience was ready to dig into the subject for themselves, and Hilary Cummings, archivist and Curator of Manuscripts at the University of Oregon, gave some tips on how to do it in “Nuts and Bolts of Mounting Exhibits.” Exhibits should be well planned, organized, and executed; don’t let the fact that it is “home-made” show. Planning should also include preservation issues: poor handling, bright light, and environmental hazards are dangers; security is particularly important just before and after the exhibit is in place.

Design layout comprises five elements: color, line, shape, texture, and space, all of which must be harmonized using basic design principles of simplicity, unity, and balance. Using slides and a handout, Cummings gave specific examples. She also gave suggestions on practical matters such as these: use mock ups cut to size when beginning to design and keep a sketch of the final product; be sure texts are displayed within reading distance of the viewers; signs should be bold and eye-catching, captions detailed and informative — but highlight important information. Neatness counts; above all DON’T CLUTTER THE CASES! Many more of her
valuable points are covered in the bibliography Cummings provided (see below). This information will certainly be invaluable to all music librarians concerned with exhibits, whether they are displaying the rarest prints and manuscripts or the latest book and record jackets.

Susan T. Sommer
New York Public Library


Ed Wapp (Ethnomusicology Division, University of Washington) opened the session with a paper describing and critiquing works in the monograph series on Eskimo music published by the National Museum of Man in Ottawa. He discussed the deficiencies of many ethnographic works in their attempt to analyze music and culture change, and mentioned Beverly Cavanaugh’s Music of the Netsilik Eskimo: A Study of Stability and Change as the best study of its kind.

The second presentation was by Dr. Loran Olsen, who discussed and played recorded examples of Nez Percé songs “of vision and foreboding” and, with the aid of slides, provided a historical overview of the Plateau Indians and their disastrous dealings with the United States government. The recordings and slides used by Dr. Olsen were from the archival collection which he has been developing at Washington State University in Pullman for the past fifteen years. These materials are available for educational use through the WSU Instructional Media Services.

Susan Stevens delivered a paper on “Celebration ‘86,” a three-day event in Juneau, Alaska, organized by the Tlingit, Haida, and Tsimshian tribes. She described the celebration, held biannually, in terms of its significance in the current revitalization of native culture in Alaska. A videotape of portions of the event complemented the presentation.

The final speaker in the session was Johnny Moses, who used story and song to convey a sense of the traditions of the Nootka people as passed down to him from his grandmother. He sang, in particular, a number of medicine songs from the shamanic tradition of the Nootka and Salish tribes.

Laurel Sercombe
Ethnomusicology Archives
University of Washington

Money and the Music Librarian

Five speakers discussed various aspects of raising non-institutional money. Karen Kammerer, Director of Development for KWAX-FM (American Public Radio), discussed anecdotes many of her experiences with fund raising outside the standard radiothon familiar to all public radio listeners. She discussed raising funds by sales, projects, trades, gifts-in-kind, donation matches, and events. A major point was the C.P.H. (“cost per hassle”) factor: $ [what it costs] + T [how much time will be required] + S² [Staff Stress squared] + PR³ [results vs. resources to the fifth power] + X [your own desire] = 100%. Each factor is rated on a scale of 1 to 20: if the total is 70% or less, DON’T DO IT!

Michael Keller (Yale University) discussed grantsmanship. His presentation centered around three types of preparations: knowledge needed, planning and scheduling, and concluding the project. The knowledge points included knowing yourself (which includes your staff, your institution, and your own personal strengths and limitations), knowing the field of the project (what is new, different, or significant about your project), and knowing the funding sources (what interests them, how they want information and proposal submissions, etc.). Planning includes not only planning the project, but also planning your project to match your institution's time, meeting the funding agency's schedule, and developing a clear and concise abstract for the proposal. As a conclusion to the project, one should plan to update and revise as much as possible, keeping the funding source involved, and be certain that all reports are prepared on time and include appropriate acknowledgments.

Neil Ratliff (University of Maryland) and John Druesedow (Duke University) teamed up to discuss donors of gifts, the former on how to court donors, the latter on how to avoid them. Ratliff identified five aspects to consider: 1) the necessity for a commitment from you and your staff to seek gifts; 2) the neces...
Music Binding: Isn't That Something My Assistant Does?

The session on music binding was designed to help librarians learn more about working with commercial library binders, to understand book construction from a binder's point of view, and to model an in-house binding and conservation operation. Presentations were given by Sally Grauer (Executive Director, Library Binding Institute), Hans Wiesendanger (Director, Library Binding Services, UC Berkeley), and Ted Honea (Conservator, Sibley Music Library); Barbara Strauss (University of Wisconsin-Madison) was moderator.

Ms. Grauer spoke of the role of library binders, the Library Binding Institute, and the recent development of the Standard For Library Binding, 8th edition. The new standard addresses preservation issues for the first time. In particular, the standard makes openness of a book of equal importance to strength of a binding. The standard allows for five methods of leaf attachment: oversewing, side sewing, sewing through the fold, recasing/new casing, and double-fan adhesive binding. Through the use of the standard, efforts are being made to standardize library binding terminology. Ms. Grauer stressed that the standard can be used with music materials, since the features of openness and flexibility are important options in the new standard. She encourages the use of the standard as a framework for building a binding program with a commercial library binder.

Hans Wiesendanger stressed the importance of proper binding for music materials though his descriptions, slide illustrations, and cut-away models. He stated two absolute requirements for music: music must open flat for performance; and, due to heavy use, the binding method must be durable. Mr. Wiesendanger gave several guidelines for music. 1) Since many scores arrive already sewn through the fold, the "new case only" method of binding is appropriate and less expensive than new sewing. 2) Scores in sections with broken sewing can be "sewn through the fold." 3) Very large items, or items with coated paper, or with cross-grained paper should be "oversewn." 4) All other scores should be done with a "double-fan adhesive binding." 5) Thick instrumental parts should be bound individually. 6) Boards should extend one-fourth inch below the page, so that pages can be turned on a music stand. 7) End papers should be sewn through the first and last gatherings whenever possible. He also displayed a new acid-free binder with built-in pockets, made by Library Binding Service Archival Products.

Ted Honea described what it takes to run an effective in-house operation for handling music. Librarians need to educate themselves about appropriate binding and handling of materials. Each library needs a manual to document processing and procedures. Librarians need to know terminology, physical properties of materials and to have some practical knowledge. Classes, lectures, workshops and reading resources can provide a foundation. Mr. Honea encouraged a process of self-evaluation with respect to binding and handling materials. For example, what are the needs of the library? What are we doing? What are the criteria for addressing our needs? What is the expected use of items? What condition are materials in? He suggested making a workflow chart or a decision-making tree to assist in the self-evaluation. Mr. Honea discussed requirements of an in-house facility and the need for good lighting, closeness to water, and adequate equipment and supplies. He described techniques in pamphlet binding and repair, which are best performed in-house. Mr. Honea prepared a booklet for the session, "Repair and Conservation at Sibley Music Library," which models treatment in an in-house binding operation.

Barbara Strauss
University of Wisconsin - Madison
Lacunae in Music Reference Materials

Ann Basart (University of California, Berkeley) moderated a very full and informative session which raised many issues concerning the gaps in published music reference materials. She began by summarizing the findings of a survey of Cum Nostrum Variorum readers: music researchers primarily want 1) an index to the New Grove Dictionary of Music and Musicians (not forthcoming, according to editor Stanley Sadie); 2) improved periodical indexing (there is some movement in the production of cumulative issues of the Music Index); and 3) more and better indexes to items in collections. George Hill (Baruch College, CUNY) took up the last point, briefly describing his "higher than Heyer" project funded by NEH and involving both musicologists and librarians. A Guide to Music in Collected Editions, Historical Sets, and Monuments of Music is an ambitious undertaking in which a full bibliography of music editions with complete indexing in machine-readable form is promised (1000 sets comprising 20,000 volumes will be indexed). Inputting began in June, 1986, after extensive planning. The final form of publication will depend on the state of technology at the time (e.g., fiche, CD ROM, or some other form).

Barry Brook (CUNY) spoke on "New Resources and Continuing Lacunae in Musical Iconography," offering a survey of RldIM's contribution to research in this area. Much more needs to be done: only 21 countries have national RldIM centers; many resources in art museums are still uncataloged and might best be tackled by local groups. Full advantage should be taken of the new technologies for displaying (e.g., with laser videodisc) and indexing (by computer) the visual information. A theoretical framework for cataloging the information is not yet fully developed. Brook ended his talk with an amusing slide show depicting the conductor, or "timebeater," in European art work, showing how these pictures give us invaluable sociological and performance information.

James Coover (SUNY Buffalo) discussed what we want in music dictionaries and encyclopedias that we don't have now, and flaws in the ones we do have. While he praised the New Grove, he pointed out the inevitable omissions: slim coverage of singers, film composers, and obscure composers in general, music educators and education, and articles on literature set to music, to name a few areas. He provided a 15-page handout, A Sampling of Music Dictionaries and Encyclopedias Published (or Completed) Since the Close of Listings in The New Grove Dictionary of Music, and commented on how some gaps had been adequately or inadequately filled. He outlined basic criteria that should be applied to these works, including currency, accuracy, balance and proportion, and proper cross-referencing. The lack of indexes and, to Coover's mind, the poor cross-referencing in The New Grove makes this latter point a particularly sore one.

In the brief time left, Dena Epstein (University of Chicago) made some points on reference works that we don't need: 1) poorly organized bibliographies with overlapping categories, and ones in which every item had obviously not been examined by the bibliographer; 2) essays posing as reference books; 3) books rehashing old information posing as new works; 4) reference works which are undocumented and without authority; 5) discographies which are annotated with highly personal views; and 6) online sources with no reference to the older versions of the published information. A lively question and answer period followed the presentations.

Dec Daily
Brooklyn College

Wrap-up Session

Stephen Yusko organized the wrap-up session, which was a series of reports by committee and round table representatives. This session served to summarize the activities of all working groups within MLA, many of which share similar interests. One recurring theme was the sharing of information. All members were urged to actively participate in the MLA by helping recruit new members, submitting articles to Notes, or attending conferences.

Common concerns included improving access to music materials and keeping up with new technologies. Committees reviewed subject cataloging and classification alternatives and discussed indexing of specialized MARC fields. Some discussions focused on the compact disc, as a medium for sound reproduction or for storage and retrieval of bibliographic information. Other meetings concentrated on sharing of information and resources through bibliographic utilities, electronic mail systems, or cooperative collection development strategies.

Round tables delved more deeply into issues particular to different types of libraries or collections. Some developed ideas for future conference presentations, such as the proposed session on teaching librarians to teach, or next year's preconference on archives. Two groups — the Social Responsibilities Round Table and the Women and Music Round Table — met for the first time. A report by the chair of the RLG Music Program Committee rounded out the final session.

Detailed reports on specific meetings appear elsewhere in the Newsletter. These reports demonstrate that the various MLA committees and round tables are continuing to actively explore issues of greatest importance to music librarians.

Pat Elliott
Ira F. Brilliant Center
2nd Edition of MLA T-Shirts Available in 1988

The winner of the Development Committee’s T-Shirt Design Contest is Paula Elliot (Reference Department, Holland Library, Washington State University, Pullman, WA), who graciously acknowledged the vote of confidence from her fellow conference attendees during the wrap-up session at the Eugene conference. First runners-up were the design team of Alan Hoffman (concept) and Christine Hoffman (execution). Christine is MLA’s Notes ad manager and head of the Manhattan School of Music Library. Second runner-up was Ken Nein (Berlin, West Germany). Our thanks to these individuals who took the time and effort to submit their designs and make the contest a great success.

We will have the new t-shirt available in all sizes in base colors of black and white at the Minneapolis MLA meeting in February, 1988.

Dee Baily
MLA Development Committee

MUSICAL QUERIES

At the Conference on Music Bibliography at Northwestern University last October and again at the recent MLA annual conference, Ann Basart (University of California, Berkeley) reported on her survey concerning lacunae in music reference tools. That survey noted a need for a regular forum for presenting unsolved music reference questions, similar to columns in RQ and Notes and Queries. The Information Sharing Subcommittee of the Reference and Public Services Committee approved this response to that need.

The purposes of this column are to serve as a clearinghouse for unanswered questions, thereby providing an alternative to word-of-mouth or single-shot attempts to answer such questions; and to provide a means for the widest sharing of reference expertise (as means have been found for sharing cataloging expertise and bibliographic resources.) As indirect benefits, the column will offer an opportunity for “closet” reference librarians (those whose major responsibilities are outside of reference) to maintain and increase their skills, and provide genuine and challenging questions for music bibliography students.

Guidelines.
All queries and replies should be mailed to the column editor at the address below. Responses should indicate a query number and date. An outline format for a response is adequate, but full bibliographic citations should be provided for all sources used.

Query #1:
Can anyone provide biographical information on the composer John C. Bonner? The National Union Catalog, Pre-1956 Imprints lists a Mass in Honor of St. Michael published by J. Fischer in 1890, and the patron owns a copy of his Mass in Honor of St. Aloysius. What other music did he write?

Karl Van Ausdal
Music Library
Appalachian State University
Boon, NC 28608
704-262-2389

Gerboth Award, from page 1

of translating articles from European languages other than German, to be accomplished by members of the International Programs Department at Washington State University.

Applications for the third annual Gerboth Award may be submitted by November 15, 1987 to Gerboth Award, c/o M.W. Davidson, Sibley Music Library, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; (716) 275-3046. All applications should be accompanied by two letters of support, one for the person and one for the project, a vita and names of further references. They should describe the project and its significance and show the total budget, specifying the amount (up to $200) requested from the association, sources of other funds if any, and the purpose of the funds requested.
American Library Association Midwinter Meeting

The Midwinter Meeting of the American Library Association was held in Chicago, January 17-22, 1987.

The Resources and Technical Services Division’s AV Committee was one of the groups last year with which the MLA Representative to ALA discussed possibilities of cooperative endeavors. The MLA Representative participated in their meeting at the Midwinter conference in lieu of a liaison, who was in the process of being appointed. Reports were given from representatives of various other ALA units as well as OCLC, LC and NLM. They also discussed a program which is being developed for the annual conference in New Orleans in 1988. The title so far chosen is “Microcomputer software . . . What is it? Why do I need it? What do I do with it once I get it?” The committee is concerned with many aspects of AV materials. A copy of the MLA Notes article “Automation Requirements for Music Information” was given to them in an effort to disseminate our information. Paperwork distributed at the meeting has now been forwarded to Philip Youngholm (MINITEX) who has been appointed as the new MLA liaison to the committee. The next meeting of the group will be on Tuesday afternoon of the coming annual conference in San Francisco.

The Association of College and Research Libraries Art Section is concerned with all branches of the arts. They are currently discussing a program for the 1988 annual conference in New Orleans. The topic being discussed is collection development of jazz collections, considering all art forms: music, dance, theater, film, etc. They would enjoy working with MLA on this in some way.

Another group with which the representative recognized an opportunity for cooperative activity is the Library Administration and Management Association, Buildings and Equipment Section, Standards for Physical Space Requirements for Libraries Committee. This is a new group which will assess current standards and develop new national standards for physical space requirements.

Follow-up contact was also made with the Public Library Association’s AV Committee which has previously indicated interest in working jointly with MLA. A contact name was given to them for discussions on developing a program related to audio equipment. Their obligations regarding film at the conferences have been occupying most of their time recently, however, and so their interest in a program on audio equipment has had to be postponed.

Brenda Chasen Goldman
Tufts University
MLA Representative to ALA

MLA at ALA

MLA will have table T71 at the ALA conference in San Francisco this June. If you plan to attend the conference and could help staff MLA’s table, please contact Karen Nagy, Music Library, Braun Music Center, Stanford University, Stanford, CA 94305; (415) 725-1148; BITNET address: CN.KNN@STANFORD.

Business Meeting, from page 4

G. Susan Sonnet Bower announced that the Personnel Subcommittee of the Administration Committee is in search of readers to comment on the document produced by the subcommittee, “Staffing Standards for Music Libraries.” Volunteers may speak or write to Bower.

VII. Future meetings.

A. The 1988 annual meeting will take place in Minneapolis at the Hyatt Hotel, beginning with a preconference workshop on music archives and special collections scheduled for February 9, followed by the conference itself, February 10-13. Details of the program in planning were described by Program Chair Gordon Theil. Other members of the committee are: Linda Fidler, Shirlene Ward, and Stephen Yuskos. Chair of the Local Arrangements Committee Katharine Holm outlined activities being planned.

B. The 1989 annual meeting is scheduled for March 12-18 in Cleveland. Shirlene Ward will act as program chair, and the Local Arrangements Committee will be chaired by Timothy Robson and Melody McMahon.

C. A site for the 1990 meeting has not yet been determined. The board is preparing guidelines for the procedure involved in proposing a meeting site, which it expects to publish in the next issue of the newsletter. Proposals for a 1990 site must be submitted to the convention manager (or directly to the president) prior to the May 5 deadline for receiving documents for the next board meeting. David Day has been appointed program chair for the 1990 meeting and will become a member of the Program Committee for the 1989 meeting.

Ostrov turned the meeting and the gavel over to the incoming president, Lenore Coral, who declared the meeting adjourned at 5:35 p.m.

Respectfully submitted,

Ruth Henderson
Recording Secretary
COMMITTEE REPORTS

Administration

Music Library Facilities Subcommittee.

Charge: To investigate all aspects of space requirements and equipment peculiar to music libraries.

Annual Report. This year the subcommittee has worked on several projects. The National Equipment Inventory database was taken over from the Audio-Visual Committee and is now being maintained by Gordon Theil. A form to submit information for the database appeared in the May-June, 1986 issue of the MLA Newsletter. Libraries that have not submitted information are urged to do so. Copies of the database, or information on a particular piece of equipment, are available by contacting Gordon Theil.

The subcommittee has also completed three documents this year: 1) planning audio facilities; 2) shelving for music collections; and 3) selection of microform equipment. Currently, the subcommittee is investigating avenues for the dissemination of these documents. Librarians with suggestions for further investigations should feel free to contact any member of the subcommittee.

Update. The subcommittee met in closed session in Eugene and several topics were addressed.

Currently, two documents are undergoing revisions, and then will be forwarded for publication in the Technical Reports series. These documents are “Planning Audio Facilities” and “Shelving for Music Collections.” A third document on the selection of microform equipment is in the works.

The National Equipment Inventory was also discussed. Currently, information on audio equipment held by 47 libraries is included, and may be used as a source for personal evaluations when purchasing new equipment. The subcommittee has discussed ways to better publicize this service, as well as updating the information, and deleting equipment models no longer manufactured. An article on the use and updating of the inventory will appear in a future issue of the Newsletter.

The major aspect of the subcommittee’s work for the coming year is the planning of two sessions for the 1988 meeting in Minneapolis. These sessions will be devoted to the planning of audio facilities and newer technologies, including compact discs, laserdiscs and videotapes. The papers planned will cover such aspects as space, storage, preservation, and equipment evaluation. Equipment demonstrations are also being planned.

Jim Cassaro, Chair
Cornell University

Personnel Subcommittee.

Charge: To examine the following 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 or support staff be set?

Annual Report. A workshop was presented at the 1986 MLA convention on “The Job Interview: Strategies for Success.”

Detailed statistics have been compiled on the music collection and staffing of each subcommittee member’s library. They are being analyzed with a view toward using them as guidelines to define “small,” medium,” and “large” music libraries, and appropriate staffing levels for each size library.

Types of duties performed by music library personnel are being categorized. Each subcommittee member is drafting qualifications statements for each category of job assignment. These will then be combined and reviewed by the subcommittee. We hope to come up with a document which can be distributed to MLA members which outlines the guidelines for amount and level of staffing appropriate to various size collections.

It has been suggested that the subcommittee next consider a survey of the make-up of MLA and of the profession. This suggestion was recently modified to: 1) analyze the job market for music libraries; 2) survey available training programs for music librarians; and 3) analyze the possible market for music librarians.

Update. The Personnel Subcommittee met at the Eugene conference and discussed the following issues.

1) Completion, review, and distribution of the subcommittee’s draft “Staffing Standards for Music Libraries.” It was agreed that with some final committee revision, the document would be ready for wider review. To that end, Susan Bower asked for volunteer readers from among the MLA membership. That request is hereby extended to those who did not attend the MLA business meeting in Eugene. Since this document is aimed at music librarians and general library administrators both, and since the intent is for it to carry the weight of MLA-approved guidelines for amount and level of music library staffing, the committee is anxious to have as much input from the membership as possible. If you would like to be added to the list of readers, send your name and address to Susan Bower, 442 Caseta Way, Goleta, CA 93117.

The document should be ready for review by the readers sometime in April. Once that review is completed, the committee will investigate appropriate methods of publicizing and distributing it.

2) Possible new directions for the subcommittee involve shared concerns about the current state of the music library profession. Laura Dankner, in her position as Placement Officer, is seeing jobs going unfilled as well as job seekers not able to find suitable positions. Questions such as a) why are so many music librarians leaving the profession? b) why are others staying? c) what job expectations do newly graduated music librarians have and why do they have them? d) what exactly is happening in the current job market? need to be answered. It was decided to pursue these concerns and to plan a session for next year’s meeting in Minneapolis to address these issues.

3) The last order of business for the subcommittee was to turn over leadership to Carol Tatian who will chair the committee this next year.

Susan Bower, Retiring Chair
University of California, Santa Barbara
Bibliographic Control

MARC Formats Subcommittee.

Charge: The Subcommittee on MARC Formats is responsible for formulating MLA policy on all matters related to the MARC Formats for Bibliographic Data and other USMARC formats. The chair serves as the liaison to MARBI, the ALA RTSD/LITA/RASD Representation in Machine Readable Form of Bibliographic Information Committee.

Annual Report. The work of the subcommittee continues to focus on the development of the MARC format. Proposals prepared during the past year included: 1) a proposal for the addition of a code for discographies in the books and serials format Field 008; 2) a proposal to make Field 028 subfield $a repeatable; and 3) a proposal to clarify the meaning of "existence of parts" in Field 008. A new proposal for the revision of the 007 Field will be discussed at the July 1987 MARBI meeting.

The subcommittee has recommended the recording of codes for the Human Relations Area Files and the Hornbostel-Sachs classification in Field 072 (Subject Category Code).

Lastly, at the request of the US-RISM Libretto Project, the subcommittee has submitted a list of $4 relator codes to be used with name headings.

Update. The BCC Subcommittee on MARC Formats (SMF) convened for two sessions in Eugene. Of top priority on the agenda was the revision of a 1986 MARBI proposal affecting Field 007 Byte 04 (Kind of Sound) for sound recordings. SMF recommends that the byte be rechristened "Number of Playback Channels" and a thirteenth byte be added to the field for Capture and Storage Technique. SMF put the finishing touches on descriptions for the new byte and the redefinition of 007/04. These revisions will bring Field 007 up to date with recent sound-recording technology.

Another topic occupying a good portion of the subcommittee's time was the future of Field 008 Byte 21 (Existence of Parts). SMF submitted a MARBI proposal in 1986 that recommended a definition of "existence" in this byte, but a few MARBI members found the recommendation wanting and questioned the worth of the byte under any definition. The SMF chair asked the MOUG board and the RLG Music Cataloging Subcommittee to examine the issue in Eugene, and both groups concluded that the byte is not useful. However, since Field 008/21 is closely related to 008/20 (Format of Manuscript Music or Printed Music), eliminating one would have serious implications for the other.

During the SMF open meeting, the 008/21 problem generated a lively discussion that revealed differing ideas on what should constitute the "existence" of parts. The focus of the discussion quickly shifted from the MARC music format to questions of descriptive cataloging practice for scores and parts, as observers debated whether music catalogers should be describing the "ideal" copy of an item or only what is held in hand. This thorny issue has been referred to the Subcommittee on Descriptive Cataloging. Since no consensus was reached on the future of 008/21, the SMF chair will prepare a discussion paper on the topic for MARBI's consideration this summer.

Other items on the agenda included: formulating a position on whether Field 028 (Publisher Number for Music) should be validated for the Visual Materials format (SMF saw no problem in adding the field, provided the name is changed); and a proposal submitted by an MLA member that recommends a new field for indicating in coded form the type of musical notation used in manuscript or printed music (SMF felt that a field for such information should not be pursued at this time).

Comments should be addressed to: Richard Griscom, Northwestern University Music Library, 1935 Sheridan Rd., Evanston, IL 60201; electronic mail: BITNET (GRISCOM@NUACC) or MCI Mail (RGRISCOM).

Richard Griscom, Chair
Northwestern University

Education

Charge: The Education Committee is charged to devise and coordinate activities related to professional and continuing education for music librarianship.

Annual Report. The major work of the Education Committee during 1986 has been in three areas:

1) A preconference workshop, "Linking Music and Culture: World Music Materials and the Music Library" was held February 11-12, 1986 in Milwaukee and was coordinated by Jennifer Post of Middlebury College. There were 112 pre-registrants and an additional nine people registered at the conference.

2) Approximately 100 copies of the "Directory of Library School Offerings in Music Librarianship," a survey of ALA-accredited schools offering courses related to music librarianship, were distributed. An updated edition has been completed.

3) The committee has suspended planning for summer institutes.

Update. The Education Committee met twice in Eugene, and we were pleased to have several observers at our meetings. Much of the first meeting was devoted to discussion of the 1988 pre-conference on Archives and Special Collections. David Farneth (Kurt Weill Foundation) and Victor Cardell (Archives of Popular American Music, UCLA) reported that great progress was being made in planning and that many members of the Archives Round Table had agreed to assist with various aspects of the pre-conference.

Susan Pellant (Bowling Green State University) and Brad Young (University of Pennsylvania), members of the Bibliographic Control Committee's Subcommittee on Subject Access, presented a proposal for a program session at the 1988 meeting on subject access to popular music, both through Library of Congress Subject Headings and topical access. Plans are nearly complete for this session, including speakers. Mr. Young also presented an idea for a future pre-conference on online catalogs. He envisions this not as a technical session on continued on page 18
COMMITTEE REPORTS

Education, from page 17

planning for implementation of automation, but rather as a step beyond that: “Now that you have it, what do you do?”

The committee’s work in planning summer institutes in music librarianship was discussed. Although there was interest expressed in attempting, once again, to plan some sort of workshop or institute, the committee felt that the idea needed to be refined before reconsidering it.

John Shepard reported that the 2nd edition of the Directory of Library School Offerings in Music Librarianship was selling well, but there were several incorrect or incomplete entries in it. The committee decided to make the appropriate corrections and reprint it before continuing distribution.

Most of the remaining time was devoted to discussion of future goals and objectives of the committee. It was felt that a manual on planning a pre-conference was a timely project. The committee felt there were a great many possibilities for future programs and sessions dealing with keeping librarians abreast of current trends in both music and librarianship. Acquisitions, bibliography, and current issues in musicology were just a few of the topics mentioned.

The committee invites comments and suggestions from the Music Library Association membership.

Ann McCollough, Chair
Sibley Music Library

Public Library

Charge: The general purpose of the Public Library Committee is to identify the problems and interests of public librarians who work with music materials, and to provide a forum for information exchange and for discussion.

Annual Report. The topic of the committee’s 1986 open meeting was “The Risks of Dirty Discs.” Chaired by Anna Thompson, the session dealt with the question of rock record lyrics and whether or not they should be censored and/or rated.

The 1987 open meeting will concentrate on the heavy subject of recordings in the public library collection.

For two years the Public Library Committee has been searching for the opportunity to present a day-long seminar on music reference service, especially designed to aid non-music specialists. In the spring of 1986, the New York Library Association was approached as a possible host organization. While there was interest in the seminar, the 1986 NYLA conference program had already been developed, and the 1987 convention location did not seem logistically appropriate. Another approach had to be made.

Thanks to a lead from committee member Anna Thompson, contact was made with the Midwest Federation of Library Associations which will hold its quadrennial meeting in Indianapolis in November, 1987. Initial response from the President of MFLA was very encouraging, but their Program Committee was not scheduled to meet until November, 1986. At this writ-

ing, word on the committee’s decision has not been received.

Update. “Recordings and the Public Library” was the topic, Susan R. Waddington of Providence the moderator as the Public Library Committee met in open session at Eugene.

The cataloging of audio materials concerned Anna Thompson of Indianapolis and Richard LeSueur of Ann Arbor, both of whom believe in “user-friendly” catalogs.

Mrs. Thompson advocated Bro-Dart’s alpha-numeric system known as ANSCR, explaining that it keeps like materials together, is good for browsing, is easily remembered by both public and staff, and can be used for call number computer searches instead of the often troublesome uniform titles.

Mr. LeSueur aims to make his record catalog conform to the ways in which the public searches for its wants. Within his own library - though not in his OCLC input - he dispenses with the standard titles, using Schawn catalogs for title and personal name authorities, and the World Encyclopedia of Recorded Music for translations of foreign language titles.

It was, however, the compact disc which dominated the meeting, since most of us are striving to adjust to the substantial changes taking place in the recording industry and in the expectations of our patrons.

Constance Strait of Chicago, Cleveland Heights’ Helene Stern and Charles Coldwell of Greenwich all believe that the greater cost of CD’s and the need for new equipment are nothing compared to CD’s sound fidelity, playing-time, durability and programming capability. They warned, however, that all aspects of initial collection size, labeling, housing, security and check-out should be thoroughly thought through and provided for before public access begins. Public instruction in disc handling is also a must.

Acknowledging that display of recordings and their security are often in conflict, the panists described and illustrated various solutions to these problems. Those interested should contact the speakers. Addresses can be supplied by Susan Waddington, Head, Art and Music Department, Providence Public Library, 150 Empire Street, Providence, RI 02903.

Norma Jean Lamb, Chair
Buffalo & Erie County Public Library

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 board appropriate actions or projects which may serve as effective means of accomplishing this charge.

Annual Report. In May, 1986, Bonnie Jo Dopp agreed to accept appointment as chair of the committee. From June to
September, 1986, communication between the chair and the various subcommittees by phone and letter has focused on settling some personnel matters and planning for the future. Robert Acker was appointed chair of the Online Reference Services Subcommittee in May, 1986. Linda Fidler has indicated her desire to wrap up her BI Subcommittee work in the near future. The work of the committee is done in large part in the subcommittees, as reported below.

**Bibliographic Instruction Subcommittee.** Chair Linda Fidler reports that she is working on a report of the results of the BI survey begun in 1984 for *Notes*. She will offer a program on Bibliographic Instruction for the 1988 MLA conference and planning for that will be a main topic for discussion in subcommittee meetings during the 1987 conference.

**Guidelines for Reference Books and Bibliographies in Music Subcommittee.** Chair Diane Parr Walker stepped down in December and no new chair has yet been appointed. The subcommittee was inactive this year.

**Information Sharing Subcommittee.** Co-chairs Geraldine Laudati and Norma Jean Lamb were pleased with the response to their bibliography, "Music-Related Articles from Non-Music Journals," (published in the September-October, 1985 issue of the MLA Newsletter) received and so have set up a regular publication schedule for the bibliography (November-December and May-June issues). They are also working out an arrangement with the College Music Society to exchange information of the sort published in "Music-Related Articles . . . " because CMS issues a similar resource list periodically.

**On-Line Reference Services Subcommittee.** Under the chairmanship of John Druesedow, this subcommittee presented Session IV of the 1986 MLA conference, "Linking Information Online: The Public Service Perspective," which was summarized in the MLA Newsletter of March-April, 1986. In May, 1986, Robert Acker became chair of the subcommittee and reports that he is at work on an annotated bibliography of software for music instruction programs to be submitted for publication in the MLA Newsletter and has arranged for George Hill to speak at the open meeting of the subcommittee to be held in Eugene. Developments in online databases related to music will continue to be monitored by this subcommittee.

**Update.** The Reference and Public Services Committee is a large one, most of whose work is carried out in subcommittees. The Online Reference Services Subcommittee, chaired by Robert Acker, sponsored an open meeting at this conference which featured George Hill speaking about his project to create a machine readable index to music in collected editions and monuments. The annotated bibliography Bob Acker had hoped to publish in the Newsletter on computer assisted instruction in music mentioned in the annual report of the subcommittee will be transformed into a finding list on the subject as Bob feels the amount of material available is too great for his original plan. The subcommittee is exploring the possibility of presenting a program or an open meeting on CD-ROM applications in music reference at the 1988 conference.

The Information Sharing Subcommittee, chaired by Geraldine Laudati, is planning a new column for the *Newsletter* on reference questions in suspense under the direction of new subcommittee member Karl Van Ausdal. Identifying songs from their second lines, pinning down slightly mis-remembered quotes from famous musicians and other such requests that are answerable only by an appeal to collective memory will be the likely content of this column. Geri asked for a poll of the membership on the desirability of beginning an MLA electronic mail service and received a positive response so she will pursue the idea further.

The Subcommittee on Bibliographic Instruction is losing its capable chair, Linda Fidler. She and others on the subcommittee have proposed a program for the 1988 MLA meeting on the general subject "Teaching Librarians to Teach" and results of the BI survey Linda conducted will be ready for publication soon. People with BI experience interested in the work of this subcommittee are urged to contact Lenore Coral or Bonnie Jo Dopp with their ideas or offers of service.

The Subcommittee on Bibliographic Standards for Reference Books, chaired by new committee member Jane Gottlieb, is redefining its mission and considering several offerings for future meetings, including a discussion for authors of reference books within MLA.

At the closed meeting of the committee the subject of reference work as a "performing art" was discussed. The committee is interested in performance standards for reference work in music (do they exist? can they be defined?), output measures for patron satisfaction with reference services in music libraries and the question of how or whether the profession-wide problem labeled "half-right reference" as reported in library journals, especially regarding results of non-obtrusive reference tests, applies to music libraries. All committee members would be interested in hearing from any MLA members who have created performance standards or have results of reference testing in music libraries.

As a final update to the annual report, we are pleased to welcome Paula Elliot as a new member of the committee.

Bonnie Jo Dopp, Chair
District of Columbia Public Library

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**Round Table reports and additional Committee reports will appear in the May-June issue.**
ANSI-MIPS

For a two-year period (1983-1985), the MLA Working Group on Machine-Readable Representations of Music studied a broad range of systems developed since the 1960's. The group's charge, from the Bibliographic Control Committee, was to recommend one system as a standard for use in a potential MARC field, to aid librarians in the identification of and access to bibliographic records of scores and recordings through a representation of the music itself. Systems studied by the group had been created for a wide variety of purposes including publishing of music scores, development of data bases of particular musical repertoires, preparation of indexing and bibliographic tools, and manipulation of musical elements for research and analysis.

In view of the great variety of music machine codes presently in existence, the diverse purposes for which they were developed, and the commitment of the code creators to their own systems, the working group finally concluded that no standard could be imposed effectively through the use of a MARC field. The group's final recommendation for a proposal to MARBI, as reported in the MLA Newsletter (Number 66, September-October 1986, p. 6), was a MARC field with at least two subfields: 5a Music Representation, and 5b System of Representation Used.

Meanwhile, in July 1986, the American National Standards Institute (ANSI) convened a committee to create a Music Information Processing Standard (ANSI-MIPS, X3V1.8M). Subsequently, an informational letter and an invitation to the second committee meeting at Washington in November, 1986, went out to a large list of interested parties including several members of MLA. In this letter, the committee's acting vice-chairman Steven R. Newcomb (Center for Music Research, Florida State University) enumerates the groups whose interests the committee hopes to serve: publishers of music and music literature, manufacturers of computer music products, makers of computer-related business presentations, distributors of electronic information, as well as composers, performers, arrangers, and any others whose activities would be served by a standard means of music representation. "If we create a standard now," says Dr. Newcomb, "... those who care about the result, but do not participate in the process, have only themselves to blame if the result does not meet their needs."

Considering MLA's recent activities and continuing interest in this area, it seems appropriate that the association should participate in the work of ANSI-MIPS, at least to the extent of indicating the ways in which a standard might serve the needs of music librarians and bibliographers, and making our collective expertise available to the committee as its work progresses. In this spirit, and as former chair of the Working Group on Machine-Readable Representations of Music, I attended the second meeting of ANSI-MIPS as an authorized representative of MLA.

The rapidly-increasing list of committee documents (which includes the six-page bibliography prepared by the MLA working group) reflects the diversity of systems which have already been developed in this field. ANSI-MIPS will create yet another system to be defined within the framework of the Standard Generalized Markup Language (SGML), a flexible system for document description developed by IBM (and specifically by Dr. Charles F. Goldfarb, the chairman of ANSI-MIPS), for various government agencies. SGML was recently adopted by the International Standards Organization (ISO), and is evidently about to be adopted by ANSI as the standard for document description.

In addition to the usual considerations which have confronted all creators of music code systems, such as the scope of musical styles to be represented, the extent and portion(s) of a musical work to be accommodated both vertically and horizontally, and specific methods of representing pitch, duration, meter and other musical elements, ANSI-MIPS is also concerned with the representation of aspects related to synthesizer input and output, such as timbre, attack and decay, and multiple channel control. Very briefly stated, the overall MIPS approach is to provide for representation of, first, the bare essentials of a complete musical work (the logical concept), then for additional elements which are needed to produce: 1) a musical score (print characteristics); and 2) the intended sequence of sounds (performance characteristics). In terms of the two types of systems outlined in reports from the MLA working group, MIPS will create a "Type B" system.

MIPS will meet four times a year, at widely scattered sites, until its work is completed. The third meeting was scheduled for Palo Alto during the week of February 23, and the fourth for Minneapolis during the week of June 2. While Dr. Goldfarb would prefer to have the same people attend all meetings for the sake of continuity and a common understanding of concepts throughout the process, this seems to be an impossible goal. However, a broad-based organization such as MLA could provide regular representation through members who live at the various meeting sites. Those who attend meetings could maintain a collective file of developments and communicate with each other as committee work progresses.

I have recommended to the MLA President that MLA provide continuing participation in ANSI-MIPS on this basis, to ensure that music library interests are served both by influencing committee decisions at critical points in the process, and by developing a core of MLA members who can interpret the final outcome of MIPS activities in terms of music library concerns.

Carolyn Rabson
Oberlin College
Greater New York

The Greater New York Chapter ended a successful year with a meeting on 13 December 1986 at New York University's Bobst Library. A presentation was given by David Riley (Music Reference Librarian) and Ree De Donato (Head, General and Humanities Reference) on "A Generalist v. a Specialist: Viewpoint: Music Services in an Academic Library." NYU's own music collection and integrated reference services provided an immediate example. This timely issue stimulated much discussion among the members in attendance. The program included a tour by Michael Miller of the new Avery Fisher Center for Music and Media. This inviting, contemporary facility with its state-of-the-art equipment for all forms of commercial sound recordings and video was very impressive.

Professor Martin Chusid gave an introduction to the American Institute for Verdi Studies he has established at NYU, outlining its history and objectives, and describing its holdings. The Institute publishes a Newsletter with the latest information about its activities. Anyone wishing to correspond with the Institute is encouraged to write to Professor Martin Chusid, Director, American Institute for Verdi Studies, New York University, Department of Music, Faculty of Arts and Sciences, 24 Waverly Place - Room 268, New York, NY 10013.

The Greater New York Chapter will hold its next meeting on Friday, 10 April 1987, at the Lila Acheson Wallace Library of The Juilliard School. This afternoon meeting will feature a guest speaker from the piano faculty of The Juilliard School, Mr. Jacob Lateiner, on "Adventures in Collecting." Following dinner at a nearby restaurant, we will proceed to Avery Fisher Hall for a free concert presented by The Juilliard Orchestra, made possible through the generosity of Mr. and Mrs. Lawrence A. Wien.

On-going business of the Greater New York Chapter includes a CD users group for those of us beginning to install and acquire compact discs in our collections. If your chapter has a similar group or has information that you would like to share with us, please write our Greater New York Chapter Newsletter, in care of Michael Rogan, Assistant Editor, Department of Music, 703 Dodge Hall, Columbia University, New York, NY 10027.

Heidi Gottman of the Art & Music Division of the Queens Public Library would like to hear from other music librarians interested in developing ethnomusicology collections. Please contact Heidi at The Queens Public Library, 89-11 Merrick Blvd., Jamaica, NY 11432.

Finally, and perhaps most importantly, the chapter was presented with the opportunity to assist in the preservation of music publishers' records and files by means of two different projects during this fall and winter. Kathleen Haeflinger, as an MLA/MPA committee member, learned that publishers were most concerned about those crisis situations where they might be informed — almost overnight — that their firm had been sold or lost in a take-over bid by another, larger firm (sometimes not even a music related corporation)! All too often they are requested to clean out their files and move in a matter of days. A group of New York publishers was delighted to know that interested music librarian volunteers might be called on: a dedicated volunteer force to come in and either rescue files, or help in some other way that would assist an orderly transition without the loss of these essential records. A volunteer list of ten GNYC members was created in December and is being kept on file. More details about actual activities will be forthcoming. If anyone is interested in this project please contact the GNYC Chairman, Kathleen Haeflinger, Music Library, 701 Dodge Hall, Columbia University, New York, NY 10027.

In an almost concurrent move, the MLA Joint Archives Committee recognized that music publishers, as a group, are a valuable oral history source, of which many were retiring or are already retired. New York City, with its many established publishing firms throughout the years was the obvious location to focus documentary activity. The committee has invited our chapter to join with them in working on a series of oral history tapes, interviewing these venerable music publishers so that the interesting and lively history of music publishing does not go unrecorded. Our chapter could become a pilot project for the committee, which if successful, should spread throughout the country. Groundwork on this project was begun at a Joint Archives Committee meeting at the MLA national conference. More details regarding this project, including training for oral history interviewing, will be available at our next chapter meeting and in our Newsletter. If interested, please contact the GNYC chairman at the above address. This promises to be an exciting and important contribution to the social history of music.

Michael Rogan
Columbia University

New York State/Ontario

The Fall 1986 meeting of the New York/Ontario Chapter was held October 4, 1986 at Cornell University. About 30 music librarians from the region gathered to attend sessions focusing on aspects of music bibliography and planning music library facilities.

The music bibliography session commenced with a paper on "Musical Ephemera" presented by James Coover (SUNY Buffalo). While praising musical ephemera for its value as primary material through which we can garner information about the milieu surrounding a musical work, Mr. Coover
New York State/Ontario, from page 21

lamented that most librarians resist dealing with this material because its treatment does not conform to the norms of acquisition, bibliographic control and storage.

Don Randel (Cornell University) reflected about his editorship of the *New Harvard Dictionary of Music*, and elaborated on its incorporation of changes and additions due to the widening scope of current music scholarship.

Lenore Coral (Cornell University) gave a presentation entitled “The Indexing of Music Periodical Literature,” in which she compared *Music Index, RILM, Arts and Humanities Citation Index, New Grove Dictionary of Music and Musicians* and finally *Die Bibliographie des Musikschrifttums*, pointing out differences in coverage, subject indexing, and currency.

The afternoon session, “Planning the Music Library of the 80’s,” began with Mary Davidson describing “Space Planning” for the new Sibley Library at Eastman. She discussed various questions raised in the planning process, such as environmental considerations, cost, changes in technology, and cooperation with other units in the system.

James Cassaro (Cornell University), in his paper “Planning Audio Facilities in the 80’s,” provided detailed specifications for evaluating space, shelving and equipment needs for new audio facilities. He stressed that new standards for space planning should include ample room for audio equipment, scores, and newer formats such as CD’s and video materials. In establishing audio equipment standards five factors should be considered: quality of sound reproduction; durability; equipment quality with regard to preservation of recorded materials; ergonomics; and economy.

In “Music and the Law: Going Underground,” Kathleen Mc Morrow discussed the new music library at the University of Toronto. Twenty years after its opening in 1962, the music library collection had increased tenfold. The Law Faculty, situated to the south of the Music Faculty, also needed space and went public for funds in order to expand. For various reasons, the Music Faculty had kept quiet the news of having funds available for building, but when faced with competing for the same space as Law, disclosed its gift. The result has been a joint planning project between the two faculties, using the architect who designed the Royal Ontario Museum expansion to the north of the Faculty of Music.

This fine meeting was complemented by before-and-after receptions held amidst the towering Greek figures of Cornell’s Temple of Zeus.

At the business meeting, James Cassaro took over as chair and the newly elected officers were announced: Pamela Jones-Graue (Eastman School) was elected vice-chair/elect and Margaret Ericson (Ithaca College) was elected secretary/treasurer.

Margaret Ericson/
Suzanne Meyers-Sawa
University of Toronto

New England

The Fall 1986 meeting was held on Saturday, October 25 at Harvard University, Cambridge, Massachusetts. Following introductory remarks by chapter vice-chair/elect Paula Matthews (Bates College), Michael Ochs, Librarian, Eda Kuhn Loeb Music Library, Harvard University, offered a warm welcome to participants and brief comments about the Loeb Music Library.

The morning session continued with two papers by members of the Harvard faculty: Professor Elliot Forbes, Fanny Peabody Professor of Music, Emeritus, and Professor Eileen Southern, Professor of Afro-American Studies and Music. Professor Forbes’ paper, entitled “A History of Music at Harvard,” traced the distinguished history of musical life at Harvard, development of the music curriculum, and influences of members of the faculty, most notably A. Tillman Merritt. Professor Southern,

whose research focuses on early music and Afro-American music, described the wealth of resources in the Harvard University library system. Music resources are hardly limited to the Loeb Music Library, but extend to the Widener and Houghton Libraries, as well as many departmental libraries. Michael Ochs continued the description of the Harvard University Libraries with details about music and music-related holdings in the over ninety libraries which constitute the library system. Mr. Ochs, accompanied by pianist Holly Mockovak, also of the Loeb Music Library, rendered a most entertaining vocal performance listing the ninety-plus Harvard libraries.

Dawn Thistle (College of the Holy Cross, Worcester, Massachusetts) offered a brief status report on results of the joint NELINET Music Users Group/NEMLA survey on retrospective conversion of music materials. Although further statistical analysis is continuing, preliminary results indicate that some seventy-five percent of responding libraries are involved in or have completed retrospective conversion. Most libraries have given highest priority to book (seventy-one percent) and score (sixty-one percent) conversion. The majority of libraries (fifty-seven percent) are conducting recon in-house. Conversion rates tend to be less than ten per hour for scores, and between ten and twenty per hour for books and sound recordings.

The afternoon session opened with a presentation by John Howard (Harvard University) on the RISM project at Harvard. The project was established in 1985 under an NEH grant, to gather and encode RISM entries to be forwarded to the Project Center in Kassel, West Germany. Mr. Howard concluded his presentation with a tour of the RISM office. Tours of the Eda Kuhn Loeb Music Library and the Isham Memorial Library were conducted by members of the library staff, and the afternoon concluded with a most pleasant sherry hour in the Isham Library.

Pamely Juengling
University of Massachusetts/
Amherst
• **RISM A/II Indexes.** Dr. Joachim Schlichte at the RISM central office in Kassel urges U.S. music librarians to purchase the fiche index to RISM A/II, which indexes 48,551 titles. Two numbers have appeared; the second supersedes the first. If the fiche have not come on your library's subscription, please contact Bärenreiter or their agent.

• **CLR Bibliography.** *Scholarship in the Electronic Age: A Selected Bibliography on Research and Communication in the Humanities and Social Sciences*, compiled by Anita Lowry and Junko Stuveras, has been published by the Council on Library Resources. The items included cover such topics as: research methods and communication practices in the disciplines of the humanities and social sciences; computer applications in research; communication technologies; bibliographic information retrieval systems; electronic publishing; and the impact of computers on society. The bibliography is available free of charge from CLR; address requests to: Scholarship Bibliography, Council on Library Resources, 1785 Massachusetts Avenue, N.W., Washington, DC 20036

• **New Facilities.** The Indiana University Archives of Traditional Music recently moved into new quarters. The address is Archives of Traditional Music, Morrison Hall, Indiana University, Bloomington, IN 47405-2501; (812) 335-8632.

• **Sousa Papers at LC.** The Music Division of LC recently acquired a major collection of nearly 400 music manuscripts and papers of John Philip Sousa. His grandsons, John Philip Sousa III and Thomas Sousa, presented the collection on behalf of John Philip Sousa, Inc. The materials have been on deposit in the library for many years, and have already been indexed and microfilmed. The collection will be made available to private researchers with written consent of the donor.

• **LC CD.** The Library of Congress has issued its first compact disc recording, *Our Musical Past, Vol. 2: Two Silent Film Scores.* The new CD contains excerpts from two 1916 film scores — Jerome Kern's score for *Gloria's Romance* and Victor Herbert's score for *The Fall of a Nation.* The disc features Frederick Fennell conducting the MusicCrafters. To place an order, contact the Public Services Office, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, DC 20540. The price of the CD is $14.95.

• **Folklore Recordings.** The American Folklife Center of LC has published *American Folk Music and Folklore Recordings 1985: A Selected List.* This illustrated, annotated booklet lists thirty outstanding records and tapes of traditional music and folklore which were released in 1985. It is available at no cost; write Selected List, American Folklife Center, Library of Congress, Washington, DC 20540.

• **Medieval Conference.** The Southeastern Medieval Association will hold its Thirteenth Annual Conference on September 17-19, 1987 at Appalachian State University, Boone, North Carolina. For more information, please write to Judith Rice Rothschild, Department of Foreign Languages, Appalachian State University, Boone, NC 28608.

• **CMS Publications.** The College Music Society has several new publications available. The 1986-88 edition of the *Directory of Music Faculties in Colleges and Universities, U.S. and Canada* is available for $35.00. *Fact and Value in Contemporary Musical Scholarship,* containing addresses and responses given at this plenary session at the 1985 joint AMS/CMS/SEM/SMT meetings in Vancouver, is available for $5.00. CMS has also reissued the Black Composers Series, recorded by Columbia between 1974 and 1979. The set of nine records costs $40.00. Send orders to The College Music Society, 1444 Fifteenth Street, Boulder, CO 80302.

• **ARSC Grants.** Two new grants have been made in ARSC's continuing program to support and promote individual research into recording history. Mark Tucker (Yale University) was awarded $250 toward expenses in interviewing and compiling the memoirs and discography of jazz pioneer Garvin Bushell. A second grant of $350 was made to Michael Gray, co-author of *The Bibliography of Discographies* (classical and popular volumes), to assist in research for updates of those volumes, as well as a discography of Otto Klemperer and interviews with several pioneers of the British recording industry. ARSC grants are open to both members and non-members of the association, and can be used to support research in any field of recorded music, record history or record preservation. Grants are available in amounts up to $500; applications for 1987 should be sent to Phillip Rochlin, Executive Director, ARSC, P.O. Box 75082, Washington, DC 20013; (703) 591-6746.

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**Nominees Sought for 1987 Slate**

The Nominating Committee is eagerly seeking suggestions for nominees to run as candidates for positions on MLA’s Board of Directors. The positions for which candidates are sought are Vice-President/President-Elect, Recording Secretary, and three Members-at-Large.

Suggestions should be sent as soon as possible but no later than May 31 to committee chair Judith Kaufman (33 Hopewell Drive, Stony Brook, NY 11790) or any other member of the committee: Monica Burdex (California State University, Northridge; Anthony Miller (Atlanta Fulton Public Library); and Ralph Papakhian (Indiana University).

The Nominating Committee will submit the slate of candidates to the board at its fall meeting.
New Faces / New Jobs

Kathryn Adams, Music Reference Librarian, Kentucky State University.

Jean Bonin, Humanities Specialist/Coordinator for the Title II-C Project, Tams-Witmark Collection, Mills Music Library, University of Wisconsin-Madison.

Pamela Bowden, Librarian (Music Specialist), East Carolina University.

Richard D. Burbank, Assistant Music Special Services Librarian, University of Illinois, Urbana-Champaign.

Ellen Garrison, Music Librarian/Archivist, Center for Popular Music.

Lynn Gulikson, Music Cataloger, University of Wisconsin-Milwaukee.

Charles Haddix, Specialist — Sound Archives, University of Missouri-Kansas City.

Sarah Long, Assistant Music Librarian/Archivist, Center for Popular Music.

Nadia McIntosh, Music Cataloger, University of Massachusetts, Amherst.

Kenton T. Meyer, Assistant Librarian, Curtis Institute of Music.

Deborah Miller, Public Services Librarian, Yale University Music Library.

Holly Oberle, Music/Dance Librarian, Ohio University.

Virginia Powell, Music Cataloger, Messiah College.

Timothy Robson, Acting Head, Bibliographic Services, University Libraries, Case Western Reserve University.

Sarah Lewis Schaffer, Principal Cataloger for the Title II-C Project, Tams-Witmark Collection, Mills Music Library, University of Wisconsin-Madison.

Donna Sereda, Library Associate II for the Title II-C Project, Tams-Witmark Collection, Mills Music Library, University of Wisconsin-Madison.

Richard Slapsys, Reference Librarian, University of Lowell.


Michele Zwierski, Catalog Librarian, Yale University Music Library.


May 17-20: American Society for Information Science, Midyear Meeting, Cincinnati, Ohio.

May 28-30: Association for Recorded Sound Collections, 21st Annual Conference, George Washington University.


Moving? MLA would like to be the first to know! Please send your change of address to the MLA Business Office, P.O. Box 487, Canton, MA 02021.