Welcome to the “Twins” Cities

Gordon Theil, Program Chair
Katharine Holum, Local Arrangements Chair

By February, the World Series victory by the Minnesota Twins will be but a glorious memory. But now it is “Twins Magic”: we wave our “Homer Hankies” to you and extend an invitation to our winter wonderland—the Minnesota Twin Cities of Minneapolis and St. Paul.

The site of the 57th annual meeting of MLA will be the Hyatt Regency Hotel in downtown Minneapolis. The hotel is two blocks from Orchestra Hall, a short distance from the Minneapolis Institute of Arts, and a short taxi ride from the Guthrie Theater and Walker Art Center. From Richard III at the Guthrie and Rigoletto performed by the Minnesota Opera, to many community theater groups, live jazz, art museums, and barbershop quartet singing at the U of M, there are cultural events for everyone. Library tours, a tour of the Orway Theater and Landmark Center in St. Paul, an organ crawl for the organists of MLA, and many more events are on the program.

If this is your first MLA conference, plan to attend the MLA Board of Directors’ “Coffee and Dessert for First-time Conference Attendees” on Wednesday night, February 10. This will be followed by the traditional conference opening reception, featuring music of the Minnesota Scandinavian Ensemble.

Thursday’s opening day sessions include papers on government document, business, and oral history sources relevant (continued on page 10)

Pre-Conference Workshop:
Music Manuscripts, Archives, and Special Collections

As the “Notes for Notes” column testifies, music librarians are diligently acquiring special collections to add to their institutional holdings. How are these collections best integrated into the library setting? Under what conditions should they be accepted? How do cataloging, storage, and access procedures differ from traditional library practices?

These questions and more will be answered by ten prominent archivists and manuscript curators in a one-and-a-half-day workshop, February 9-10, at the Hyatt Regency in Minneapolis. The workshop is structured around a series of small-group workshops, and an open dialogue with the speakers will be encouraged. An “information fair,” in which participants can discuss specific problems on a one-to-one basis, will close the sessions. All registrants will receive a notebook, including instructional materials and bibliographies, to use for future reference.

The Resources of American Music History (RAMH) project made us all startlingly aware of the vast collection of primary materials housed in our libraries. Join us in learning how to administer these collections in a manner which will ensure their preservation and open access to a wider research community.

David Farneth, Workshop Coordinator
Kurt Weill Foundation for Music
THE PRESIDENT REPORTS

Although my annual report appears elsewhere in this issue, I would like to use this column to keep you all abreast of happenings within our busy organization.

At the fall board meeting, Sherry Velucci was reappointed for a second year as MLA’s treasurer. We are very fortunate to have a person of Sherry’s energy and talent in this most important post. As you will discern from the announcement elsewhere in this newsletter, Linda Solow Blotner has asked that her term as executive secretary end with the Minneapolis meeting. A search committee chaired by Geraldine Ostrove is interested in receiving applications and suggestions for possible candidates. I have appointed Dawn Thistle to chair the search committee to find a successor for Nancy Nuzzo who will end her term as Newsletter editor with the May-June, 1988, issue.

A Film Music Round Table with R. Stephen Wright as leader has been recognized by the board.

The board continues to look at the means by which we report the association’s business to our members. We are particularly interested in determining at what point in the year annual reports should be produced and how best they should be disseminated. At the meeting in Minneapolis, we will invite people with budgetary responsibilities in the association to meet with us to learn how the MLA budget and structure works, and to discuss with them any ideas they have about the organization.

I have appointed an Ad hoc Committee on Management Services, to be chaired by Gordon Rowley, which is charged with the responsibility of examining the quality of the services provided by Academic Services and whether there are other options open to MLA for obtaining these services.

I look forward to seeing many of you in Minneapolis. I hope that you will join us for the Archives workshop and for what promises to be a very interesting program. Tapes of the program sessions will be available for sale at the conference and by post afterwards.

Lenore Coral

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MLA NEWSLETTER
Nancy Bren Nuzzo, Editor

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

The purpose of the Newsletter is to keep the membership of the association abreast of events, ideas, and trends related to music librarianship. All pertinent communications and short articles are welcome.

Address correspondence to Nancy Nuzzo, Editor, MLA Newsletter, Music Library, Baird Hall, SUNY at Buffalo, Buffalo, NY 14260. (716) 636-2924. The deadline for submitting copy to the editor for the March-April issue is February 26, 1988.

Francis L. Gramenz, 1944-1987

Frank Gramenz died of a cerebral hemorrhage on November 18, 1987. He was just shy of his forty-third birthday. Frank spent his entire career as a music librarian at Boston University, first as the music bibliographer and from 1979 as head of the Music Library. During his career he oversaw the development of BU’s music collection into one of the important music research collections in the Boston area.

Frank was an active participant in MLA. The day he became ill he had presided over a meeting to plan the celebration of the twenty-fifth anniversary of the New England Chapter. He served as a member of the Resource Sharing and Collection Development Committee. He was the coordinator of the Boston Area Music Libraries.

Frank was a runner, a pianist, and the proud recent recipient of a PhD in musicology from Boston University. He enjoyed travel and relished in particular a trip to Egypt he took with his wife, Sarah, several years ago. Frank was a solid professional who approached his work thoughtfully, with enthusiasm, and in a spirit of cooperation. He was a kind and gentle man. We shall miss him.
Managing MLA’s Financial Health

At its meeting in Philadelphia in June, the Board of Directors, on the advice of the Finance Committee, approved an operating budget of $231,695.00 for fiscal year 1988. This represents an 11% increase in operating expenditures over fiscal year 1987, an increase attributable to two causes.

First, according to the terms of a new three-year contract with Academic Services, Inc., concluded by the president in June of this year, the cost of management service expenses will increase 16%. This was due in large part to a 23% (approximately $5000.00) increase in the cost of subscription services (membership billings, printing, mailings, etc.).

Second, on the advice of the Ad-hoc Committee on Investments, the board directed the finance committee to cease using interest income on the association’s endowment for the funding of operating expenses. This excluded from the fiscal 1988 budget approximately $9,000.00 that had been available in previous years. In the absence of these funds, other sources of revenue had to be found.

As a result of this action, two principles of sound economic management have now been adopted by MLA: (1) dues are no longer kept artificially low by subsidizing programs and member services with endowment income; and (2) rather than allowing the endowment to decrease in value, eroded by inflation, it will be gradually built by continually reinvesting income derived from it. This also decreases the risk of undermined financial stability in the event of unanticipated emergencies or special needs.

The combination of increased management fees and withholding use of endowment income will require the association to raise approximately $14,000.00 to meet anticipated fiscal 1988 expenses. This amount is roughly $2,000.00 more than the cash surplus recorded in the 1987 budget. Because it is not permissible for the association to operate at a deficit, the board voted to increase membership dues and other fees to cover the cost of operating expenses. This dues increase, which is intended to stabilize the cost of dues for several years, will sustain support for professional activities, pay for necessary membership and subscription services, and enable the association to improve the management of its assets, making it a more financially sound organization.

For the Finance Committee,
Richard P. Smiraglia
Fiscal Officer

Cleveland 1989

The 1989 MLA conference is slated for March 15-18 in Cleveland, Ohio. Preliminary plans include an exhibit and plenary session on “Musical Iconography” to be held at the Cleveland Museum of Art. Other session topics under consideration include “Preservation of Brittle Paper” or “Preservation Administration” (Jerry McBride, Middlebury College, coordinator) and “Cooperative Ventures Among Smaller Music Libraries” (Gene Leonardi, North Carolina Central University, coordinator).

Two pre-conference workshop ideas are being discussed, one on “Oral History” (Michael Rogan, Boston Public Library, coordinator), and the other on “Music in Online Catalogs” (Ann McCollough, Eastman School of Music, coordinator).

If you have ideas about these sessions or others that occur to you, please contact Shirlene Ward, 1989 Program chair, or any of the coordinators above.

Shirlene Ward
Northwestern University
(312) 491-2888
RISM Libretto Project Receives Funding

The U.S.-RISM Libretto Project, under the joint sponsorship of the McIntire Department of Music and the Music Library of the University of Virginia, has been awarded a grant from the Title II.C Strengthening Research Library Resources Program of the U.S. Department of Education to catalog the 19th-century Italian librettos in the Albert Schatz Collection at the Library of Congress from the microfilm held by the University of Virginia. The cataloging will be entered into the RLIN database following guidelines developed by the U.S.-RISM Libretto Project and published in Notes 43/1 (September 1986). Members of the project directorate are Marita P. McClymonds, Associate Professor of Music (Principal Investigator); Diane Parr Walker, Music Librarian (Project Director); and Scott L. Balkhazar, Assistant Professor of Music (Advisory Assistant). Project staff will include a bibliographer/cataloger, two paraprofessionals, and one FTE student.

The project was conceived as the initial stage in a many-year, multi-institutional plan to catalog all historical librettos in the United States as part of the RISM effort. Its immediate goals are threefold: (1) to demonstrate the feasibility of using the RISM guidelines in an on-line, shared-cataloguing environment to catalog a sizeable body of primary research materials; (2) to create a significant database to which the holdings of other U.S. libraries and collections can later be added; and (3) to provide access to all of the 19th-century Italian contents of the Schatz Collection for those owning all or part of the collection on microfilm as well as to allow editors, biographers, historians, production directors, and other researchers to conduct high-level, comprehensive searches into the hitherto inaccessible wealth of information concerning early performances that is frequently unavailable except in the original librettos, even for such well-known composers as Donizetti, Verdi, and Wagner.

Diane Parr Walker
University of Virginia

Exhibit Good Taste: Represent MLA

Over the past few years, MLA has entered into cooperative agreements with other music- and library-related organizations whereby we are allowed, free of charge, to exhibit our publications at their conferences. The MLA exhibit is coordinated by Publicity Officer Dawn Thistle. She is looking for MLA members who are planning to attend the meetings as members of those associations, or who live in the vicinity of the meetings, to help out with the exhibit.

Any MLA member who is interested in assisting (arranging the materials, being on hand from time to time to answer questions, and re-packing the materials) at the meetings listed below should contact Dawn Thistle, Music Library, College of the Holy Cross, 1 College Street, Worcester, MA 01610; (617) 793-2295.

The meetings for 1988 are:
  • ARLIS/NA, Dallas, Texas, February 4-11 (MLA overlap).
  • Sonneck Society, Shakertown, Kentucky, April 13-17.
  • College Music Society, Santa Fe, New Mexico, October 13-16.
  • Society for Ethnomusicology, Tempe, Arizona, October 19-23.
  • American Musicological Society, Baltimore, Maryland, November 3-6.

Free registration for the MLA representative is often included!

Dawn Thistle
Publicity Officer

AMLG Receives Title II.C Funds

The Associated Music Libraries Group (AMLG) has received funding for a second, enlarged phase of its project to automate bibliographic records for printed music, with entry into both the Online Computer Library Center (OCLC) and the Research Libraries Information Network (RLIN). The U.S. Department of Education’s Title II.C Strengthening Research Library Resources Program has awarded $455,156 to the Eastman School of Music of the University of Rochester, which will host the project on behalf of the music libraries of Eastman and Indiana University in OCLC, and Harvard University, Stanford University, the University of California at Berkeley, and Yale University in RLIN, for a period beginning October 1, 1987, and ending December 31, 1988.

By using a controlled matrix of the Library of Congress music classification, AMLG members will convert and enter 48,130 records into their nodes of the logical national database. Thanks to cooperative arrangements between OCLC and RLIN, project tapes will be extracted and cross-loaded in order to increase representation of printed music as rapidly as possible for the benefit of musicians, biographers, and catalogers throughout the country.

All libraries have agreed to follow the high standards set forth by the Joint Committee on Retrospective Conversion in Music. AMLG anticipates that 47% of the records will be new to their respective databases, and many more significantly enhanced. A by-product of the effort will be establishment of the resulting authoritative composer-title headings in the databases well before wider participation in the Name Authority Cooperative (NACO) project is possible for music catalogers.

The principal investigator for the project is Mary Davidson, and the project coordinator is Jane Nowakowski, both at Eastman.

Mary Davidson
Eastman School of Music
The Music Library Association Invites Applications for the Position of Executive Secretary

**Position Description:** Under the direction of the president, the executive secretary is the officer chiefly responsible for assisting the Music Library Association in administering its programs and services. The executive secretary articulates the goals and policies of the association as they are defined by the board to interested members of the music and library communities. A non-voting member of the Board of Directors, the executive secretary works closely with the dues and subscription agency, Academic Services, Inc., of Canton, MA, to assure that its responsibilities are properly and fully carried out, and reports to the board on the agency’s effectiveness in handling MLA’s business affairs. The executive secretary is a voting member of the Finance Committee and works cooperatively with the association’s treasurer on fiscal matters. The executive secretary serves on the Development Committee as a liaison with the MLA administration and on the Publications Committee, serving ex officio and assisting the publications program. He/she develops and maintains exchanges of information with other professional organizations. Other duties and responsibilities are assigned by the president with the advice of the Board of Directors. The executive secretary is expected to attend the board meetings, which are held three times a year. Though the position may demand heavy involvement at certain times, it is a professional activity suitable for someone already employed full time.

**Qualifications:** Five years’ experience as a music librarian or extensive knowledge of music librarianship; administrative experience and knowledge of management principles; experience in the editing or production of publications; familiarity with professional organizations; membership in the Music Library Association.

**Benefits:** The executive secretary receives support for expenses necessary to carry out the responsibilities of the position (travel, telephone, postage, supplies, etc.) and an honorarium, which in 1987/88 is $3,000.

**Duration of appointment:** One year, with reappointment possible up to a total of four years. The board reviews the performance of the incumbent annually. The president reappoints upon successful review and the desire of the incumbent to continue. The successful applicant’s term will begin upon appointment at the end of the 1988 annual meeting in Minneapolis, February 10-13, 1988.

**Application:** Send nominations or letters of application accompanied by a résumé and a list of three professional references to Geraldine Ostrove, Music Division, Library of Congress, Washington, DC 20540.

Application deadline is January 20, 1988. Interviews will be held at the Minneapolis meeting. The other members of the search committee are Lenore Coral and John H. Roberts. The president will appoint the executive secretary with the advice of the Board of Directors.

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**New Newsletter Editor Sought**

MLA is seeking applications for a new editor of the MLA Newsletter. The present editor will retire from the editorship following the May-June 1988 issue; the new appointment will become effective in July.

Applications should include the qualifications and relevant experience of the candidate along with samples of writing or editing. Applicants should write a statement outlining how they might produce the newsletter and comment on the strengths of the newsletter, innovations they would like to see, and their philosophy toward the newsletter.

Ideally, the newsletter editor will have access to a microcomputer-based word processor and be able to establish a working relationship with a local printer. A more detailed job description, including budget information, is available upon request.

The newsletter editor receives support for expenses necessary to carry out the responsibilities of the position and an honorarium of $500 (1987/88 figure).

Selected candidates may be asked to an interview with the Newsletter Editor Search Committee (Dawn Thistle, chair; Marsha Berman, Ida Reed) at the Minneapolis conference. If necessary, a telephone interview can be arranged.

Please address nominations or applications to Dawn R. Thistle, Chair, Newsletter Editor Search Committee, Music Library, College of the Holy Cross, 1 College Street, Worcester, MA 01610, by January 31, 1988. The president will appoint the newsletter editor based upon the recommendation of the search committee.

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**Manuals and Procedural Guidelines Wanted**

MLA’s Board of Directors would like to have copies of manuals or sets of procedures which have been set down for the guidance of any of the officers, liaisons, or committees of the association. The board would be grateful to members who can provide copies of such guidelines, or can provide information about where they might be sought. Please contact James Coover, Music Library, Baird Hall, SUNY at Buffalo, Buffalo, NY 14260.
Music-Related Articles From Non-Music Journals

Compiled by the Information Sharing Subcommittee of the Reference & Public Service Committee: Geraldine Laudati, Chair; Norma Jean Lamb, Editor; Dean Corwin and Gene Leonard, contributors.

Adams, John. Nixon in China
Steinberg, Michael. “Two serious (but not solemn) steps beyond minimalism.” Connoisseur 217/908 (Se '87): 58 fl. (Re: Adams' new opera.)

Albani, Emma

Choral Music

Foster, Stephen Collins

Hardy, Thomas—Criticism and Interpretation

Jazz—Bibliography

Minstrel Shows
Berret, Anthony J. “Huckleberry Finn and the minstrel show.” American Studies XXVIII/2 (Fa '86): 37-49.

Music—Acoustics and Physics

Music—Dublin

Music—18th Century

Music—Philosophy and Aesthetics

Music and Architecture


Music Printing

Music Therapy

Music Video

Musicians—Utah
Maxwell, Bruce D. “George Careless, pioneer musician.” Utah Historical Quarterly 53/2 (Sp '85): 131-143.
Neuhaus, Max

Opera, German

Organ—United States—History

San Francisco Symphony

Schubert, Franz

Sound—Recording and Reproducing

Teachers—Training

Wagner, Richard. Der Ring des Nibelungen

Recent Sources in the Preservation of Music Library Materials

Compiled by Peter A. Munstedt (University of Missouri-Kansas City) for the Preservation Committee.

This selected bibliography contains publications since 1982. For the most part, these works deal specifically with music materials, although there are a few general preservation publications with applications to music.


Cordesman, Anthony H. "Nitty gritty 1.0 and VPI HW-16 record cleaners." *Audio* 68 (Nov '84): 100-102.


Freunsh, Gail L. "Music preservation microfilming project marks its fifteenth anniversary" [reprinted from *Library of Congress Information Bulletin* 44/24 (June 17 '85)] *Microform Review* 15/2 (Spr '86): 103-104.


(continued on page 8)


Honea, Ted. “Music...a binding challenge.” *New Library Scene* 4 (June ’85): 1, 8-10.


___. “Getting the most from your cassette deck.” *Stereo Review* 52 (Oct ’87): 81-84.

Milton, Peter. “Get the most sound from 7”s.” *Audio* 66 (June ’82): 30-36.


Retsoff, Alexander N. “Cleaning and demagnetizing home, video, or car tape decks.” *High Fidelity* 32 (Dec ’82): 20, 23.


Walker, Gay. “Library binding as a conservation measure.” *New Library Scene* 3 (April ’84): 1, 4-9, 15.


A late summer vacation which fell during the second week of the course I’m taking on ancient and Medieval music motivated me to re-read that classic novel of ancient Greek music by Mary Renault, The Praise Singer. Since so little is known of its specific subject, the epic poet Simonides, and of the sound of Greek music in the 6th century BC, they are fair game as subjects for the responsible historical novelist. Renault persists in calling the reed instrument aulos a “flute,” and perhaps she gives a more active role to female singers and instrumentalists than evidence fully supports, but she effectively evokes the mood of patient listening that a bard chanting Homer and accompanying himself on the lyre or kithara must have created in his audience, and she probably does not exaggerate the place of music in the lives of the people of the time.

Simonides is known to have been physically ill-favored, a fact Renault uses to create an artistic-outsider personality for him. He succeeds in wisdom and creativity both because his was a natural talent guided by a master teacher and because his unconventional life-style outside traditional family life added breadth to his experience. He sings in taverns at first, enters contests and begins to win them (reminding us that the early Olympics were musical, as well as athletic, competitions), and finally gains the patronage of the leading family of Athens. He frets that the new tendency to write poems instead of memorize them will doom the art he lives for. Renault has Simonides meet “mad Pythagoras” and witness some of his musical experiments, but she is more interested in music than in music theory, so she doesn’t try to explain what our textbooks tell us Greeks thought about music. The book ends with a spectacular political assassination (not fictional) and its distressing aftermath, thus commenting on the weaknesses of the ruling class culture and balancing the picture we may want to take away of completely enlightened leadership devoted to the arts and learning. Now I retain some facts about Greek music by imagining them in Mary Renault’s fictional framework; the book was well worth a second reading.

As I write this, our class has progressed to church chant and 12th-century secular love songs, which reminds me of the books of Ellis Peters. They feature likable Brother Cadfael, who has retired to the local Benedictine monastery after a colorful life of travel and adventure. He’s the resident medic, herb gardener, and solver of mysterious crimes. In The Sanctuary Sparrow: The Seventh Chronicle of Brother Cadfael, set in the 12th century, a young minstrel arriving in town to sing at a wedding feast is accused of robbery and murder. Finding out who really did it leads Brother Cadfael through medieval household intrigues and tries the patience of his superiors. Peters doesn’t give us much music here but her presentation is a pleasant way to be reminded of the orders of monastic Offices and of the fact that all music in the Middle Ages was not performed in church. The book would not offend the quietest of tastes in English mysteries.

"Once upon a time in New York City, four young men and one young woman got themselves together to perform old music upon old musical instruments." This sentence opens The Philomel Foundation, the first of three musical suspense novels by James Gollin. The characters are contemporary but the musicians play recorders and viols, krummhor and sackbut. Though they remain “on the fringes of the music industry,” the Antiqua Players often land right in the middle of trouble. They travel to Europe with the support of a mysterious benefactor in the first book and play hide-and-seek with an old music manuscript, possibly by Queen Elizabeth Herself, in the second, Eliza’s Galiardo. The third, The Verona Passamezzo, takes them into Baroque opera. In all the stories, Gollin creates beautiful, talented women, witty, talented men, and lots of clever music talk. Quotations from C.P.E. Bach’s True Art of Playing Keyboard Instruments head each chapter in the first book; quotes from various other music and dance treatises, the others. The writing is spirited, the plots, outlandish; pure refreshing entertainment for the weary student of early music.

Books discussed in this column:
St. Martin’s, o.p.; International Polygons, $4.95 pap.
Doubleday, $12.95.
Morrow, $12.50; Fawcett, $2.95 pap.
Pantheon, $12.95.

Reactions, suggestions, and contributions to this column are welcomed by Bonnie Jo Dopp, Biography Division, District of Columbia Public Library, 901 G St., N.W., Washington, DC 20001.
to music, a discussion of contemporary composers' organizations, and a lecture/demonstration of the shimmering and haunting Hardanger fiddle. Additional presentations in committee and round table meetings will consider library applications of CD ROM, French organ music discography, and aspects of LC cataloging policy.

To round off the day, conference goers will have an opportunity to attend a University of Minnesota performance of Stravinsky's *The Rake's Progress*. A reception hosted by the U of M Libraries follows.

The Chicken Singers will be returning this year for another special conference engagement. We mention this here because the Chicken Singers rehearsal, an event of great importance, will be held first thing Friday morning for the pre-banquet performance that evening. The rehearsal will be followed by a session devoted to audiovisual facility design and planning, considering aspects of space, equipment selection and maintenance, and new technology. The afternoon will provide a lively discussion of the copyright law and its effect on music libraries.

Those of you who have expressed delight in conference dancing will have an opportunity to further express delight while trucking to the music of Pop Wagner's Square Dance Band following the banquet Friday evening.

Saturday's sessions begin with a program on subject access to popular music, followed by an examination of the current state of music librarianship, exploring trends in the job market, aspects of library school training, and the reasons people stay or leave the profession. Afternoon offerings include a presentation on current revisions of LC subject headings for jazz and popular music and the Conference Wrap-Up.

Our association can boast a truly active membership—so active that we have found it necessary to remove one plenary session in order to provide more time for meetings of committees, subcommittees, round tables, working groups, and others. Box lunches are available for meetings which are scheduled during the lunch hour, and may be reserved on the registration form.

Beat the heat and experience an exhilarating conference in Minneapolis!

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### Attention Student Members Attending the Minneapolis Meeting

Student members who are considering attending the 1988 Minneapolis meeting are requested to contact Martin Silver, MLA convention manager, concerning the possibility of working at the convention exhibits. The work entails setting up and breaking down exhibit tables for exhibitors who are unable to attend, and staffing tables during open exhibit hours. Students are paid $25.00 per day and it is a fine opportunity to meet MLA members at the convention. For more detailed information, please contact Martin Silver, MLA Convention Manager, 643 Willowglen Road, Santa Barbara, CA 93105-2437.

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### MOUG Meets

The 1988 annual meeting of the Music OCLC Users Group will be held February 8-9 at the Hyatt Regency Hotel, Minneapolis. The Program Committee is planning plenary sessions on writing manuals for online systems, future goals and directions for MOUG, the future of the MARC music formats, and small-group sessions on a wide variety of timely topics.

For more information, contact Dean Corwin, Roscoe L. West Library, Trenton State College, Hillwood Lakes CN 550, Trenton, NJ 08625-0550; (609) 771-2418.
Band Music

The purpose of the Band Music Round Table is to allow librarians interested in band music to meet, exchange information, and discuss the role of band music in the music library.

MLA members interested in suggesting topics for the round table agenda in Minneapolis should contact Anna Thompson, I-MCPL, P.O. Box 211, Indianapolis, IN 46206; (317) 269-1762. Please check the conference brochure for the scheduled meeting time. Topics suggested thus far include “Specialty Record Labels for Band Music” and the new Fennell edition of *Lincolnshire Posy*.

Anna M. Thompson
Indianapolis-Marion County Public Library

Organ Music

The fourth meeting of the Organ Music Round Table will be on Thursday, February 11, 1988, from 11:30 a.m. to 1:00 p.m. and is open to all. Lois Rowell (Haverford College), who last year presented a review of bibliographic tools useful in the selection of recorded music, will follow up this year with a specialized discography of French organ music to 1800. Also scheduled is Ann Marie Rigler (Simpson College), who promises an annotated bibliography of organ methods which will greatly expand the information in *A Basic Music Library: Essential Scores and Books*, 2nd ed. (1983).

Recognizing that many music librarians are also organists, the local arrangements committee will host an organ crawl—that is, a tour of churches, consoles, and chambers—of instruments near the convention site. Please indicate your interest on the registration form. The crawl will begin at 4:00 p.m. on Wednesday, February 10, and will last approximately two hours.

Frederick James Kent
Free Library of Philadelphia

Small Academic Libraries, Large Research Libraries, and Music Cataloging Practices Round Tables Join Forces for Program

At the Minneapolis conference, the Small Academic Libraries Round Table (Gene Leonardi, coordinator), Large Research Libraries Round Table (John Druesedow, coordinator), and Music Cataloging Practices Round Table (Daniel Kinney and Nancy Kobialka, coordinators) will meet together for a program by Virginia Gifford (Library of Congress) on a subject of growing interest, “LC Criteria for Less than Full Cataloging of Scores: Selection Policies and Procedures.”

Following the hour-long program, the Music Cataloging Practices Round Table will meet for a discussion of cataloging problems, led by Keiko Cho (University of Houston). Questions dealing with collective uniform titles and the transcription of titles from chief sources are the scheduled topics. Music catalogers are invited to bring along other cataloging problems for the group to discuss. The other round tables will also hold brief individual meetings.

John E. Druesedow, Jr.
Duke University

Daniel Kinney
SUNY at Stony Brook
Music Library Facilities Subcommittee Plans “Audio Facilities”

The Music Library Facilities Subcommittee of the Administration Committee has planned a plenary session on audio facilities for the Minneapolis conference. The three-hour session will comprise five papers covering various aspects of audio facility planning: space, equipment, and new technology. Speakers include John Westra (American Audio Systems) addressing the question of space, specifically the remote versus the hands-on facility, and Stephen Bradley (SUNY at Buffalo) speaking on equipment from the audio technician’s point of view. Preservation of audio hardware and the enhancement of audio transmission will be covered by James Farringdon (Wesleyan University). The newer technologies will be discussed by Robert Curtis (Tulane University), speaking on compact discs, and by James Cassaro (Cornell University), speaking on video formats as well as digital audio tape and the CD/V format.

The New York State/Ontario Chapter of MLA had a “sneak preview” of portions of this session at its fall meeting, where it was very well received. Please join us in Minneapolis for an informative session.

James Cassaro
Cornell University

Brand-New MLA T-Shirts Coming Your Way!

Look for the new edition of the MLA t-shirt, from the award-winning design by Paula Elliot (Washington State University), at the annual conference in Minneapolis. We will have adult and children’s sizes at the bargain prices of $7.50 and $6.50 each. The attractive note design, published in the March-April, 1987, issue of the MLA Newsletter (no. 68), will be available in black printing on white, cranberry, and light blue t-shirts. Bring those checkbooks and get one of each for yourself and all of your favorite people, and at the same time, feel good about helping the MLA Development Committee further the goals of the association with the proceeds!

For the Development Committee, Dee Bailey

Personnel Subcommittee Presents “Dead Ends and Open Doors”

The profession of music librarianship seems to be in a particular time of flux and change. To address some of the issues that affect us all, the Personnel Subcommittee of the Administration Committee will be presenting a session on the current state of music librarianship at the conference in Minneapolis called “Dead Ends and Open Doors.” We plan to explore trends in the job market, education for music technical services, music careers in library and information studies, why people are leaving the profession, and why people stay. A question/discussion period will follow the talks. If anyone would like to make an anonymous comment or ask an anonymous question, please send it to me and I will present it. We would like to invite everyone to attend and participate in something that is of interest to us all.

Carol Tatian
Chair, Personnel Subcommittee
Brown University
Rockefeller Library
Box A
Providence, RI 02912
(401) 863-2167

Reference and Public Service

The open meeting of the Reference and Public Service Committee (RAPS) will be a participatory discussion on the performance aspects of public service work. Have you noticed a difference in results with different “opening lines” with patrons? Do you perform differently depending on how you are dressed? Do you ever experience “stage fright” on the job? Is there a noticeable difference in reference success based on environmental factors? Has your library done studies of these factors? Help us think about reference as a performing art at the RAPS open meeting; we plan to distribute a questionnaire and invite much participant involvement in this meeting, which may lead to proposing a plenary session on the subject for a later conference. If this interests you but you cannot attend, please contact Paula Elliot, P.O. Box 2836, College Station, Pullman, WA 99165.

Bonnie Jo Dopp
District of Columbia
Public Library
Working Group on the Music Thesaurus Project

The Working Group on the Music Thesaurus Project has completed its duties and will hold its final meeting in Minneapolis. For the past two years the group has explored problems existing in subject access to music materials and has examined the alternatives to subject retrieval that a thesaurus of music descriptors might offer. Current members of the working group are Mark McKnight, chair, Karen Famera, Richard Griscom, Darla Rushing, and Brad Young. The group invites everyone to attend its meeting, during which members will summarize their work of the past two years and offer suggestions for the future of a music thesaurus. Please consult the final program for the meeting time and place.

Mark McKnight
Loyola University

Popular Music Featured by Subject Access Subcommittee

Popular music will be featured by the Bibliographic Control Committee Subcommittee on Subject Access at the Minneapolis conference. A session on “Subject Access to Popular Music” is scheduled on Saturday, February 13. The topics include use and misuse of subject headings, topical access to songs, and treatment of popular music in a public library. Speakers will be William Schurk, Sound Recordings Archivist at Bowling Green State University, Lee Cooper, author of Resource Guide to Themes in Contemporary American Song Lyrics, and controversial cataloging critic Sanford Berman, Head Cataloger at Hennepin County Library.

Also on Saturday, the subcommittee is sponsoring an information session on the revised Library of Congress subject headings for popular music now being implemented. This session will be prepared and presented by members of the LC Music Section staff. A new Working Group on Subject Access to Popular Music will be meeting for the first time in Minneapolis. Other current issues will be discussed at the subcommittee's open meeting on Friday. These include plans for a program on the Phoenix 780 of the Dewey schedule, the LC proposal for direct geographic subdivision, and reports from ALA.

The subcommittee will be looking at new area of activity, use of PRECIS for music, post coordinate indexing, and improved access to contemporary music have been suggested. Specific questions regarding classification and subject cataloging will also be addressed. Please let the subcommittee know of any particular problems or interests you may have. Suggestions and comments about these topics or additional items for the agenda are welcome. Please contact subcommittee chair Brad Young, Van Pelt Library, University of Pennsylvania, Philadelphia, PA 19104-6202; (215) 898-6715.

Brad Young
University of Pennsylvania

Notes Indexer Sought

Notes is seeking an indexer to succeed Diane Parr Walker, who has served admirably in the position since 1981/82. If you are interested, please apply immediately to Michael Oehs, Notes Editor, Music Building, Harvard University, Cambridge, MA 02138. Relevant experience is desirable but not necessary.
Bibliographic Control Committee, Subcommittee on MARC Formats

MARC Format Integration

Since the early 1980s, MARBI (the ALA interdivisional committee responsible for maintaining the USMARC formats) has been discussing the possibility of integrating the seven MARC bibliographic formats into a single format, a change that would require extensive modification of existing systems but also offer many advantages to users of USMARC. For the first time, non-textual serials and “multi-type materials” (such as a book with an accompanying sound recording) could be adequately treated in a MARC record. Also, because fewer restrictions would be placed on record content, the future development of online systems using USMARC would be simplified, since format validity tables would no longer be necessary. Undoubtedly, format integration would eventually reduce the costs of implementing, maintaining, and documenting USMARC.

As a part of its meeting in June 1987, MARBI addressed a large discussion paper that represented the first substantial step toward format integration. MARBI, and other members of the USMARC advisory group, discussed the four parts of the paper and conducted informal “straw votes” on various issues and problems. The Library of Congress has now taken the results of the group’s discussion and prepared an extended series of official proposals, which will be considered at the January 1988 meeting in San Antonio.

The discussion paper begins with the following definition of format integration:

“The ideal integrated bibliographic format would be one that contains data elements that can be used to describe any form of material: textual (such as books, theses, journals, technical reports), motion pictures, videorecordinngs, graphic materials, three-dimensional artifacts and naturally-occurring objects, maps, music, and computer files. An integrated format would also provide the means for describing the serial-related aspects of any of these items as well as any archival characteristics present, regardless of the medium or form of material.

“For USMARC, the process of format integration would involve the elimination, insofar as possible, of restrictions on data elements that currently make them valid only for specific forms of material. The USMARC bibliographic format would become chiefly a list of data elements and data definitions along with MARC structural specifications.

“Integrating the USMARC formats would also inevitably require addressing the inconsistencies, ambiguities, and redundancies that would result when all fields, subfields, and indicators were extended across all forms of material.

“Changing USMARC to allow all fields to be used for all forms of material and removing the resulting inconsistencies and redundancies would have direct implications for automated systems using USMARC. These implications would be greater or lesser, depending on how administrators and system designers decided to accommodate these changes in the communications format.”

Effect on the Music Format

One question that arose with the music format is how the redundancy of Fields 260/262 and 300/305 should be resolved. The discussion paper recommended making the pre-AACR2 fields obsolete. Several members objected, saying that the pre-AACR2 fields are used frequently in retrofit conversion projects. Richard Griscom recommended that the pre-AACR2 subfields be added to the post-AACR2 fields with a “(pre-AACR2)” designation.

The discussion paper also recommended the substitution of Field 246 for Field 740 across all formats. This, no doubt, will be a highly-debated issue.

A copy of the entire discussion paper may be obtained from Sally McCallum, Chief, Network Development and MARC Standards Office, Library of Congress, Washington, DC 20540. General questions and any comments about format integration may be addressed to Richard Griscom, Northwestern University Music Library, 1935 Sheridan Road, Evanston, IL 60208 (BITNET: GRISCOM@NUACC; MCI mail: RGRISCOM).

Responses Needed

A summary of LC’s official proposals will appear in Music Cataloging Bulletin 18/12 (December 1987). Unfortunately, since MARBI meets in January—one month before the MLA annual meeting—this is the only means by which this issue can be brought before the MLA membership. Responses will be needed by the end of December 1987.

Richard Griscom
Chair, Subcommittee on MARC Formats

Legislation Committee

This year there has been activity in both the House and Senate that is of interest to the music library community. Following are brief summaries of some of the items of greatest concern.

Digital Audio Recorder Act of 1987

Nearly identical bills have been introduced in the House (H.R. 1384) and the Senate (S. 506) that will require the inclusion of copy-code scanners in all digital audio recording devices. If the bills are passed into law, it would be illegal for any person to manufacture any digital audio recording device which does not contain the copy-code scanner, or any device which would render the scanner inoperable. The scanner would be built into the recording mechanism of an audio recording device and would be designed to detect a notch in an encoded sound recording. Upon detection of such a notch, the scanner would prevent the device from recording anything for at least twenty-five seconds. The notch
on an encoded recording would result from the removal of sound signals at a certain frequency.

This has become a very controversial issue. Proponents of the bills claim that the notches on encoded recordings is inaudible and will not affect the quality of the recorded music. Opponents claim that the encoding filter will distort recorded performances of all types of music as the sounds which fall within the notch frequency are filtered out. Both bills are now in committee: H.R. 1384 has been referred to the House Committee on Energy and Commerce, and S. 506 has been referred to the Senate Committee on Commerce, Science, and Transportation.

**Taxation — Manuscript Donations**

Last April a bill was introduced in the House (H.R. 2050) to amend the Internal Revenue Code of 1986 to restore a tax deduction for artwork or manuscripts donated by their creators to libraries and museums. As a result of the 1969 Tax Reform Act, such deductions have been limited to the cost of the materials rather than the fair market value of the items. This condition has resulted in a decline in donations of manuscripts to libraries. Under H.R. 2050, in order to be eligible for a fair market value deduction, donations must be made in existence for one year prior to donation; a written appraisal must accompany the donor’s tax return; and the donation must relate to the primary purpose of the donee institution. Papers created in the course of public office would not be eligible for the deduction. In May, H.R. 2239 (known as the Arts and Humanities Tax Reform Act of 1987) was introduced in the House. This bill would also restore a fair market value tax deduction for self-created donations. Other provisions of this bill would lessen the burden of the estate tax on an artist’s heirs and would make it easier for artists to deduct for the use of their homes for business. Both bills have been referred to the House Committee on Ways and Means. (Excerpted from the ALA Washington Newsletter.)

**Berne Convention**

The House and Senate have both sponsored bills (H.R. 2962, H.R. 1623, and S. 1301) to amend Title 17 of the United States Code in order to implement the Berne Convention for the Protection of Literary and Artistic Works (as revised in 1971). The Berne Convention is a 101-year-old international agreement to protect literary and artistic creations. In May, Register of Copyrights Ralph Oman spoke to Library of Congress staff concerning the Berne Convention. Mr. Oman explained that the United States has not joined the Berne Convention in the past because portions of the agreement were not compatible with certain features of the old U.S. Copyright Law. According to Mr. Oman, the new U.S. Copyright Law is much closer to the international agreement, and newly-proposed legislation would bring it closer still. Some of the changes proposed in the new bills include the recognition of architectural works, the recognition of “moral rights” of authors, and dropping the requirement for copyright registration. (For more details, see the report of Mr. Oman’s presentation in the July 27, 1987, issue of the Library of Congress Information Bulletin.)

**Fairness Doctrine**

In the past, the Fairness Doctrine has required broadcasters to provide coverage of controversial issues of public importance and to afford a reasonable opportunity for the presentation of contrasting viewpoints on such issues. In August of this year, the Federal Communications Commission ruled that the Fairness Doctrine violated the First Amendment rights of broadcasters.

**White House Conference**

The House and Senate have passed a joint resolution (H.J.Res. 90 and S.J.Res. 26) to authorize a White House Conference on Library and Information Services between 1989 and 1991. The first such conference was held in 1979 and focused national attention on the critical issues affecting library and information services. At that time it was recommended that a similar conference be held every ten years in order to establish goals and articulate priorities for the decade to come.

Questions concerning any of the above items or regarding any other legislative issues may be addressed to Margaret Cundiff, Special Materials Cataloging Division, Library of Congress, Washington, DC 20540; (202) 287-5182.

Margaret Cundiff
Chair, Legislation Committee

**Dialogue on World Music Materials Continues**

The Society for Ethnomusicology and the Midwest Chapter of MLA held a joint session during their annual meetings in Ann Arbor, Michigan, on November 7, 1987. The two-hour panel, entitled “The Collector, the Performer and the Library: Choices for Providing Access to Fieldwork Data,” provided an opportunity for music librarians and ethnomusicologists to continue the dialogue on providing better access to world music materials begun at the 1986 MLA pre-conference workshop “Linking Music and Culture.” Panel participants were all MLA and SEM members. Laurel Sercombe (Ethnomusicology Archives, University of Washington) talked about ethical considerations in sound archives. She addressed four specific ethical concerns: proprietary, economic, technological, and those that emerge as a result of changing standards. Mary Russell (Indiana University Archives of Traditional Music) discussed standards for organizing fieldwork documentation, enumerating three levels of documentation: information taken down while field recordings are being made, information compiled after leaving the field, and information presented for archival deposit. Jennifer Post (Flanders Ballad Collection, Middlebury College) talked about sharing resources and providing access to collections of field data in music libraries and sound archives. She proposed a hierarchical database structure which could provide access to ethnomusicological information on several levels of detail. Louise Spear, UCLA Ethnomusicology Archives, moderated.

Discussion following the papers addressed some of the issues raised by the speakers, including standards being developed by ARSC for recorded sound collections, use of the MARC/AMC format for providing access to field collections, and copyright issues as they apply to field recordings and other unpublished materials in archives.

Jennifer Post
Middlebury College
Chesapeake

The Chesapeake Chapter hosted a two-day conference at the Library of Congress October 23 and 24, entitled "I Still Haven’t Found What I’m Looking For" (U2): Popular Music in the 80's. The organizers of the conference, Gillian Anderson, Gail Sonnemann, and Sam Brylawski, attempted to address music librarians’ continuing need for exposure to contemporary popular music.

After a welcome to the Library of Congress by the new Music Division chief, James W. Pruett, Music Division reference librarian Wayne Shirley delivered a truly inspirational talk, "Is Your All On the Altar?: The Last Ten Years of Black Gospel Music." Shirley lucidly surveyed several different types of black gospel—"traditional" and "modern"—currently sung and recorded. His talk was structured around recording companies which specialize in specific types of gospel music.

Saturday's sessions opened with LC sound engineer and WPFW Radio producer Larry Appelbaum speaking on "Jazz in the 80's: The Sound of Surprise." Appelbaum offered a challenging set of compositions along with insightful commentary. Contemporary jazz artists were characterized as self-reliant (often producing and recording their own sessions), musically well-trained, and likely to incorporate into their music other types of popular music, e.g., traditional jazz, rock, or world music. Washington Post music critic Richard Harrington followed with "Offshoots of Mainstream Rock 'n Roll." Harrington separated his talk into discussions and examples of three types of rock music: Heavy Metal ("rebels without applause"); the "Ameridine" movement (American Independent); and New Age.

Barry Lee Pearson (University of Maryland) spoke on "Blues in the 80's." He began his talk with an overview of blues music and focused on the various types of blues represented on assorted commercial record labels. Within his summary we heard illustrations of Delta blues, Piedmont blues, and Chicago blues, among others, and discussions of blues magazines and record manufacturers such as Blind Pig, Alligator, Flying Fish, and Rounder. Sam Brylawski (LC) and Mark Horowitz (Arena Stage) then offered "Musical Theatre in the 80's: Less Miserable Than You Might Think." Brylawski and Horowitz argued that American musical theatre, while no longer the rich source of popular music it once was, still summons composers to expand themselves, and sometimes challenges audiences in its attempts to expand the form of popular music.

The final session was a very enlightening talk by Baltimore Sun critic J. D. Considine on the history of electronic percussion. His presentation, "Different Drummers: Technology & Rhythm in Popular Music in the 80's," traced the history of synthetic percussion from the first use of relatively primitive machines in the mid-1970's to the digital samplers used today. Considine's talk was particularly effective for its examples of development of the instruments and his placement of them in a historical context.

Samuel Brylawski
Library of Congress

Mountain - Plains

The University of Kansas in Lawrence was the site of the annual meeting of the Mountain-Plains Chapter on May 28 and 29, 1987. Welcomes were given by Karl Kroeger, chair (University of Colorado, Boulder), Susan Hitchens (KU), and Peter Thompson (KU).

Annette Voth (Arizona State University) delivered the first paper, on "The Waltz King Collection at Arizona State." Wayne King (1901-1985) was a big band leader who, at one point, had his own television program, and eventually retired to Arizona. The collection at ASU, spanning King's entire career, consists of 5313 arrangements of popular tunes (indexed by title on cards), 117 kenoscopes of television programs dating from 1949 to 1952, and twenty-eight record albums. Ms. Voth showed a portion of one of the television programs which has been transferred onto videocassette.

British singer and composer Michael Kelly (1762-1826) was the subject of a paper given by Carolyn Smith (Kansas State University). The paper focused on Kelly items in a collection of rare music books and scores in the KSU library. There are two copies of the first edition (1826) of his autobiography, Reminiscences, an autographed letter by Kelly to his friend and colleague John Fauquet, Jr., found tipped into one of those copies, and a score of the opera "Love Laughs at Locksmiths."

Carol Neibor (Wichita Public Library) spoke on "Hunting the Elusive Hammered Dulcimer in East Anglia." During a trip to Britain last March, she visited a folk festival and several museums, exhibitions, and libraries in an attempt to assess the health of the hammered dulcimer and English folk music, and compare it with Kansas, where the hammered dulcimer is now apparently far more popular.

The final paper of the morning was given by Karl Kroeger. His topic was "John Valentine: Music Master in the Eighteenth-century English Midlands." The Valentine name was central to the musical life in Leicester in the seventeenth and eighteenth centuries. John Valentine (1730-1791) ran a music shop and also organized concerts and did some composing, as did his cousin Henry (b. 1725). John's earliest surviving work, "Epithalamium in the Tragedy of Isabella," first performed in 1762, was briefly discussed.

In the afternoon, Prof. Dick Wright (University of Kansas) spoke about his collection of jazz recordings, which has been donated to the Archive of Recorded Sound at KU. Since 1980, Wright, who teaches jazz courses at KU, has donated 18,000 jazz records to the archive, mostly covering the period from 1945 to 1965.

Friday's sessions opened with Shelley McGeehee (Arizona State University) on "Collected Scholarly Editions of Organ Literature." She provided and discussed a bibliography of critical organ editions published since 1975.

At the chapter business meeting, several projects were discussed, including a guide to special collections in the Mountain-Plains area, and a guide to sheet music collections. Annette Voth was appointed project coordinator.

Laurie Eagleson
University of Arizona
New England

The fall meeting of the New England Chapter was held on October 23 at the University of Lowell (Lowell, MA) and the Northeast Documentation Conservation Center (Andover, MA). Following welcoming remarks by Ross Wood, vice-chair/chair-elect (Wellesley College) and Ben Franckowiak, director of libraries at the University of Lowell, the meeting began with a panel discussion on "The Art of Reviewing Music Materials."

Nina Davis-Millis (Massachusetts Institute of Technology) served as moderator and first panelist, discussing the art of reviewing music scores. Drawing upon her experience as music review editor for Notes, she described the nature of Notes reviews as extensive reviews covering a wide breadth of music. Davis-Millis pointed out how important it is to select the right reviewer for each score, with the hope that the piece will engage the reviewer to write a descriptive, analytical, and critical review. She explained the necessity of considering a broad range of issues when selecting music to be reviewed: major publications versus relatively obscure works, the responsibility for coverage of American music and publishers, large versus small publishers, and striving for balance and variety.

The second panelist was Lowell Lindgren, member of the music faculty at MIT and former book review editor for the Journal of the American Musicological Society. In contrast to Notes, JAMS publishes only five reviews per issue. Reviews are commissioned, and are generally published three to four years after the publication of the book being reviewed, making them less an acquisition tool than a source for scholarly criticism and analysis of published monographs.

The third panelist was Nancy Miller, record reviewer for Opus and critic for The Boston Globe. Miller described four components discussed in a good review: quality of performance, quality of representation of the musical text, quality of recorded sound, and quality of packaging.

The second presentation, "Music in Nineteenth-Century Lowell," was given by Susanne M. Robertson, teacher and author of Programme: Lowell Musica-—A Musical Portrait of the Spindle City. Robertson traced the musical history of Lowell by reviewing the development of the city itself. Although settled in the early seventeenth century, Lowell is best known as a planned industrial city and as the location of many large textile mills. Although mill workers worked long, exhausting hours, Saturday evenings became a traditional time for music making, which was often singing around a boardinghouse piano. The early 1830's saw the establishment of schools of singing as well as sacred concerts held in churches, and it was the churches which played an important role in the development of music. By the 1850's opera performances were held in Lowell, and the 1860s and 1870s brought musicals and musical soirees, minstrel groups, and performances by the Boston Symphony Orchestra, the New York Philharmonic Orchestra, and Louis Moreau Gottschalk.

The final presentation of the morning, "Preservation at the NEDCC," was by Karen Motylewski, Field Service Director for the Northeast Documentation Conservation Center. The NEDCC was formed in 1973 by the state librarians in New England to provide conservation services not possible at each institution. The goals of the center are to prevent deterioration of materials, to halt deterioration, or restore materials from deterioration. The center treats a variety of materials, including books, manuscripts, sheet music, scrapbooks, maps, incunabula, newspapers, and photographs. It also offers microfilming services, twenty-four-hour disaster assistance services, and various consulting services.

The afternoon provided an opportunity to tour the center in nearby Andover. NEDCC personnel conducted tours of the paper conservation lab, the bindery, and the microfilming department.

Pennsylvania

The 1987 meeting of the Pennsylvania Chapter was held October 23 in the Roscoe L. West Library on the campus of Trenton State College, New Jersey. The local arrangements and program were ably coordinated by host librarian Dean Corwin and vice-chair/chair-elect Kirby Dilworth (Carnegie Library of Pittsburgh).

After welcoming remarks by Dean Corwin and the director of library services at Trenton State College, Paul Z. DuBois, the session opened with the paper "George Antheil, Bad Boy of Music," delivered by Hugh C. Ford (Trenton State College). Professor Ford focused on the Paris years of Antheil's artistic career. The morning session concluded with the business meeting conducted by outgoing chair Ella Forsyth. Cathy Logan (Carnegie Library of Pittsburgh) was elected vice-chair/chair-elect, Holly Gardiner (Mansfield University) was elected secretary-treasurer, and members voted to raise chapter dues. The Publications Committee, represented by Karl Rahkonen, reported that annual supplements to the now completed and distributed Heyer-based union list of monuments would be supported for two years by Indiana University. The chapter acknowledges the enormous contribution of Calvin Ellicker in gathering the data, creating the database, and seeing the project through. Also mentioned was the possibility of updating the chapter directory distributed in 1982. The work of the Cataloging Committee, chaired by Bradford Young (University of Pennsylvania) and Cathy Gerhart (Pennsylvania State University) resulted in arrangements for Richard Smailaglia to address the chapter. Richard Duris (Temple University) reported on the progress of the Bibliographic Instruction Committee.

A motion was carried to explore the possibility of joint meetings with members of the Special Libraries Association in the jurisdiction of the chapter. Also discussed were ways in which members of the chapter might assist or offer workshops to generalist librarians through organizations such as PLA. In response to a call for a 1988 (Continued on page 18)
meeting site, Charles Slater extended an invitation to meet at European American Retail Music in Valley Forge.

The first speaker of the afternoon, Richard Smiraglia (Columbia University), explained in "Music and the Consolidated Reprinting of AACR2" the process of continuous revision, how changes are initiated and reviewed, and how particular groups such as MLA function within the organizational structure in developing the code. The second part of the afternoon session, "Inside Jobs, Outside Monies: Recent Grant Projects," gave Holly Gardiner, Kathy Logan, and George Hill (Baruch College, CUNY) an opportunity to describe three unique projects: a Pennsylvania ACCESS/SCA Recon Grant; the "Allegheny County Neighborhood Traditions" sponsored by the Carnegie Library of Pittsburgh in conjunction with the Pennsylvania Heritage Affairs Commission; and the soon-to-be-published "A Guide to Music in Collected Editions, Historical Sets, and Monuments of Music." In addition to describing this latter project, Hill shared his expertise in the formulation of successful grant proposals.

Ella M. Forsyth
Dickinson College

Lawton Harris Folkdance collection at the University of the Pacific, gave a detailed description and history of one of the finest and most extensive collections of printed material and recordings related to folkdance.

After lunch, Paul Hersh (SF Conservatory) gave a lecture-recital illustrating the autobiographical content of Schumann’s Davidsbündler. Jim Oliness, archivist for Bill Graham Presents, presented a different side of musical history by describing his efforts to preserve the rock ’n roll and popular music history of musicians working in the Bay Area.

A Northern California Chapter business meeting followed at which Michael Colby (SF Public Library) was elected vice-chair/chair-elect and Ruth Warren (College of Notre Dame) was elected secretary-treasurer. Jean Lyle (University of the Pacific) reported on her contact with the California Library Association regarding their sponsorship of a workshop on music materials for library generalists. The chapter agreed to present the workshop at the annual conference of CLA in Santa Clara in November 1987. Other old chapter business included an update on the bibliography of publications by Vincent Duckles compiled by Patricia Elliott and Mark Roosa.

Saturday’s programs focused on two themes: the work of music specialists in radio stations, and black music. The morning panel included Dan Hawkins, music librarian from KXPR, Sacramento, and John Howard, announcer/programmer from KCSM, San Mateo. They provided a fascinating insight into the organization of recordings and procedures involved in their selection for on-air playing. Chapter members also debated the merits of balancing various types of programming: classical music, jazz, and news/talk.

The afternoon session opened with a presentation by University of the Pacific doctoral candidate Marvin Curtis, "Include Me Too...: A Look at Research in African-American Music." Kerrigan Black (Berkeley) closed the program with a combination of singing and narration entitled "Tryin'" to Get Home: A History of Afro-American Song."

Jean Lyle
University of the Pacific

Southeast

The Southeast Chapter held its annual meeting at the University of Georgia in Athens, October 1-3, 1987. The conference opened with a reception Thursday evening at the Georgia Museum of Art. Entertainment was provided by the UGA Libraries Fox-Trot Orchestra & Friends performing selections from the early 1920’s obtained from the rare book and manuscript library.

Friday morning’s program focused on “Music in Georgia.” Dr. Egbert Emling, Professor of Musicology, discussed his forthcoming book which will include the unpublished correspondence of Guido Adler with Arnold Schoenberg, Pablo Casals, and Olin Downes. The University of Georgia acquired the personal papers of Guido Adler in the early 1950’s. So far only the letters between Adler and Mahler have been published. Dr. John Garst, Professor of Chemistry, gave a multimedia presentation on Georgia folk hymns. The audience had the opportunity to sing several examples from the shape-note collection The Sacred Harp.

The afternoon session featured a discussion of compact discs, focusing on their technology and availability in the library. Two representatives from Denon Digital Industries, Madison, Georgia, explained the manufacturing process. Their plant presses CD’s for several major labels and produces about 1.5 million discs a month. Ed Lein from Jacksonville Public Libraries talked about displaying and circulating CD’s in public libraries, while Robert Curtis, music librarian at Tulane University, discussed CD’s in academic libraries and their potential for archival storage. Practical information on care, maintenance, and security was given by Dale Hudson, music librarian at Florida State University.

The last speaker Friday was Jeannette Drone, OCLC postdoctoral fellow. She is working on a project to analyze certain fields of OCLC scores format records and to correct and enhance those records that do not conform to current AACR2 cataloging practices.

Sarah Long, music librarian at the Center for Popular Music, Middle Tennessee
State University, described the center and its aims at the Saturday morning session. The conference ended with a business meeting. Nancy Kobialka (University of Miami) was elected chair, and Carolyn Catalan (University of Alabama, Birmingham) was elected member-at-large.

Nancy Kobialka
University of Miami

Texas

The Texas Chapter's annual meeting was held at the University of Texas-Austin on October 9 and 10, 1987. Olga Buth, soon-to-be-retiring music librarian at UT-A, hosted the meeting. Local arrangements were ably handled by Robin Fradenburgh and Judy Weidow, both of UT-Austin. Marcia Schemper-Carlock, the chapter's vice-chair/chair-elect, was in charge of the program.

UT's attractive Fine Arts Library was the site of registration and all but one of the meeting's sessions. The three sessions presented on Friday focused on the resources and special collections of the University of Texas-Austin. The morning session offered an introduction to UTCAT, the University's locally-developed online system. A demonstration of the UTCAT online catalog was led by Barbara Cervera, Automated Bibliographic Services, UT-A. The first afternoon session concerned the Texas popular music collection in the Barker Texas History Center. John Wheat, music archivist of the Barker Center, presented a diverting introduction to the center's collection of more than six thousand recordings. Mr. Wheat discussed and played excerpts of several Texas ethnic musics, including Mexican-American, Czech, and black. He displayed album covers and sheet music of several other types of Texas popular music, including western swing and outlaw country. The final afternoon session introduced the Historic Recordings Collection in the Fine Arts Library. Karl Miller, curator of the collection, led an interesting tour of the facility and outlined the content of the 100,000-item collection.

The Saturday morning session was presented by Bob Follett of the music library at North Texas State University. Follett introduced and critiqued the Rigler-Deutsch catalog, a union catalog of pre-LP commercial sound recordings held by the five largest sound archives in the U.S. The NTSU music library has purchased all the microfiche sorts of the catalog and the microfilm of all the record labels.

The meeting ended with a brief business meeting. A nominating committee, consisting of Marcia Schemper-Carlock, chair, Karl Miller, and Judy Weidow, was named. The committee will present nominees for vice-chair and secretary-treasurer at the next annual meeting.

Avery T. Sharp
Baylor University

- **MLA Publication.** The Music Library Association announces the publication of the *Directory of Library School Offerings in Music Librarianship* compiled by Annie F. Thompson under the auspices of the Education Committee of MLA. The directory lists all accredited schools of library and information science in the United States and Canada offering courses in music librarianship or bibliography. Arranged alphabetically by state, each entry provides address, course and course credit information. The directory is available for $5.00 from Linda Solow Blotner, Executive Secretary, 203 Deercliff Road, Avon, CT 06001. Prepayment is required.

- **ARSC Grants.** The Association for Recorded Sound Collections (ARSC) Grants Program is designed to encourage and support scholarship and publication in any field of sound recordings or audio preservation. Specific projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, oral history, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC members and non-members are eligible for grants in amounts up to $500. The deadline for applications is February 1, 1988; for complete application guidelines, contact Phillip Kochlin, Executive Director, ARSC, P.O. Box 10162, Silver Spring, MD 20904; (301) 593-6552.

- **Confederate Sheet Music.** The Warren D. Allen Music Library of Florida State University has recently acquired a large collection of Confederate imprint sheet music. The collection, which contains over 300 items, was amassed by a private collector over many years, and amounts to about forty percent of all such imprints.

- **Folk Recordings 1986.** The American Folklife Center has just issued *American Folk Music and Folklore Recordings 1986: A Selected List.* This illustrated pamphlet lists and describes twenty-six outstanding 1986 releases selected by a panel of distinguished advisors. The recordings feature cultural traditions found within the U.S., emphasize "root traditions" over popular adaptations, are conveniently available for purchase, and are well annotated. Copies of the 1986 list, as well as those from 1984 and 1985, can be obtained at no charge from the American Folklife Center, Library of Congress, Washington, DC 20540.

- **Reference and Finding Aids.** The Archive of Folk Culture has issued two new publications. *Publishers in North America of Books and Monographs with Folklore, Ethnomusicology, and Folk Music Series or Catalogs* is a new reference aid compiled by Joseph C. Hickerson and Jeffrey Place. *South Asian Recordings in the Archive of Folk Culture* is a new finding aid compiled by Frank J. Korom. Both publications are available at no charge from the Archive of Folk Culture, Library of Congress, Washington, DC 20540.
NEW FACES/NEW JOBS

Carolyn Baber, Humanities Reference Librarian, San Diego State University.

William Doering, Cataloger, DePauw University.

Ian Fairclough, Part-time Cataloger, Juilliard School.

Kevin Freeman, Music Cataloger, Stanford University.

Russ Girsberger, Music Librarian, United States Marine Band.

Gary F. Grant, Audio-Visual Technician, Learning Laboratory, University of Nevada, Reno.

Lois Kuypers-Rushing, Nonbook/Music Cataloger, Kansas State University.

Julia Marshall, Reader's Adviser, Music Division, District of Columbia Public Library.

Jane Nowakowski, Retrospective Conversion Librarian, Sibley Music Library, Eastman School of Music.

Carl J. Rahkonen, Music Librarian, Indiana University of Pennsylvania.

John H. Roberts, Music Librarian, University of California, Berkeley.

Lois Rowell, Music Librarian, Haverford College.

Retirement

Dr. Helmut Kallmann, a major contributor to the writing of the history of music in Canada and the collecting of musical Canadiana, retired on October 2, 1987, after seventeen years as the first Chief of the Music Division at the National Library of Canada, a position he was appointed to after working for twenty years in the CBC Toronto Music Library.

CALENDAR


February 4-11: Art Libraries Society of North America (ARLIS/NA), Annual Conference, Dallas/Fort Worth.


April 8: New England Chapter, MLA, Spring Meeting, Wesleyan University, Middletown, Connecticut.

April 13-17: Sonneck Society, 14th Annual Conference, Shaker Village, Kentucky.

April 14-17: History of Ethnomusicology Conference, University of Illinois at Urbana-Champaign. (Contact: Bruno Nettl, School of Music, University of Illinois, 1114 West Nevada Ave., Urbana, IL 61801; 217/333-9613.)