Taruskin, Bradley, and “AmeriGrove” Receive Publications Awards

The Music Library Association announced the winners of its annual awards for publications in the field of music and music bibliography at the 1988 conference in Minneapolis. The awards recognize 1986 imprints.

The Vincent H. Duckles Award for the best book-length bibliography or music reference work was given to The New Grove Dictionary of American Music, edited by H. Wiley Hitchcock and Stanley Sadie (London & New York: Macmillan, 1986). In its recommendation to the MLA Board of Directors, the Publications Awards Committee (Joseph Boonin, chair; Thomas Heck and Karl Kroeger) wrote, “The New Grove Dictionary of American Music deserves the award first of all because of its originality, being an unprecedented tribute to and record of the riches of the American musical experience. It is the most important source of bio-bibliographical information on American composers in existence; the works lists and bibliographies accompanying its hundreds of entries cannot be passed over. In the words of one reviewer, it is ‘ambitious, racy, multifarious, uneven, and essential,’ an opinion which by and large is shared by most who have dealt critically with this imposing music reference tool.”

Carol June Bradley won the award for best article-length bibliography or article on music librarianship with “Notes of Some Pioneers: America’s First Music Librarians,” Notes 43/2 (Dec. 1986), 272-291. The committee called this a “sympathetic and insightful discussion of early music librarians . . . [that] notes their contributions to the profession of music librarianship with special attention to their early work with the Music Library Association.”

The award for best review in Notes went to Richard Taruskin for his review of Editing Early Music by John Caldwell, in Notes 42/4 (June 1986), 775-779. Calling it a “penetrating review of a work that is a greatly expanded reincarnation of an earlier work of almost transcendental worth,” the committee noted that “this is the rare case where the book itself is enhanced when used in conjunction with its review.”

Nominations for awards for 1987 publications in the above categories should be sent to Karl Kroeger, Music Library, University of Colorado, Boulder, CO 80304.

David Day Wins Third Walter Gerboth Award

The third Walter Gerboth Award was presented in Minneapolis to David A. Day, Music Librarian at the Harold B. Lee Library, Brigham Young University. A check for $500 was awarded in support of Day’s annotated catalog of the printed and manuscript opera and ballet collection (some 800 titles) of the Théâtre de la Monnaie, housed at the Archives de la ville in Brussels. Although the collection generally reflects the Parisian repertoire from the eighteenth century through the early twentieth, many unique sources of Belgian composers’ music, or contemporary annotated copies of local performances are also present. His research also includes identifying, microfilming, and preparing an inventory of the archival documents from the opera house which support the catalog.

The award was established in memory of the esteemed member of the Music Library Association, professor of music at Brooklyn College and former head of the music library there, and is intended to support research, preferably leading to publication, by a member of the association in the first five years of his or her career as a librarian. The Award Committee comprised Mary Wallace Davidson, chair, James Pruett, and Linda Solow Blotner. Pruett has succeeded Davidson as chair, and will be accepting applications for the next award, due November 15, 1988.

Krummel Awarded MLA Citation

Donald W. Krummel is the recipient of an MLA citation awarded during the association’s Minneapolis meeting. The citation, dated 12 February 1988, reads: In recognition of his continuing, distinguished service as a scholar, educator, and librarian, the Music Library Association awards this citation to Donald W. Krummel, music bibliographer, proponent of American music, and Past President of the Music Library Association. He has furthered our understanding of the documents of the music trade, brought us in touch with the resources of our own musical heritage, and has encouraged countless students by his enthusiasm for teaching and his continuing commitment to the professional development of music librarians.

MLA citations are awarded in recognition of significant contributions to music librarianship.
I was particularly pleased with the Minneapolis meeting. Under sunny — if cold — skies, we drew 402 registrants to a lively, stimulating meeting. The hard work of many people paid off in both the preconference workshop and the plenary sessions. For those of you who were unable to attend and even for those who were there, cassette recordings of the plenary sessions are available for sale from Greatapes (see the announcement elsewhere in this issue for details). The board remains interested in learning what you think of this experiment.

The Minneapolis meeting was an important renewal time for MLA. At the closing board meeting, Ralph Papakhian was appointed to succeed Linda Solow Blotner as the executive secretary of MLA. Linda has done a splendid job for us all and we shall miss her wise counsel, sensible non-sense approach to problems, and dedicated service. Ralph, I am certain, will draw upon his experience as fiscal officer, former board member, and outgoing chair of the Investment Subcommittee. I look forward to working with him.

In addition to this appointment, the board confirmed the appointment of Richard Smiraglia as editor of MLA Technical Reports; succeeding Michael Fling. Michael will remain editor of the Index Series. James Farrington has been appointed to succeed Nancy Nuzzo as editor of the Newsletter. The May-June issue will be Nancy’s last. Paula Matthews succeeds Laura Dankner as placement officer. If you have jobs to advertise, contact Paula at the Music Library, Bates College.

There are a number of important changes among committee chairs in progress. I should have more news of this in my next letter.

I would like to take this opportunity to thank outgoing board members Ida Reed, John Roberts, and Richard Smiraglia; Past President Geraldine Ostrove, and the retiring recording secretary, Ruth Henderson, for their help and counsel. I shall miss each of you. At the same time I welcome new board members Laura Dankner, Richard Griscorn, and Diane Parr Walker, Vice-President/President-Elect Susan Sommer, and the new recording secretary, Jean Geil. I am certain that each will bring energy and ideas to the running of our organization.

The board has decided to propose a new membership category for people who are married or living together. We would call such memberships Associate, and associate members would have all of the privileges of a regular membership except that the associate member would not receive a subscription to Notes. The details of cost still need to be worked out. The proposal should appear on the ballot as a constitutional amendment at the end of this year and if passed would be available in 1989/90.

We have been asked to explore the possibility of providing an association electronic bulletin board. I should be interested in hearing from members about the uses they would have for such a resource.

May I take this opportunity to remind members that we are always looking for people to add to committees. If you are interested in any particular MLA projects, please let me know of your interest. While I cannot promise that your first wish will be fulfilled, I will do my best to find places for all who are interested in serving.

Lenore Coral
MLA President

Nominating Committee Invites Recommendations

The Nominating Committee for the 1988 ballot is soliciting suggestions of possible candidates for the position of member-at-large on MLA’s Board of Directors (3 positions to be filled) and for the MLA citation. Members of the Nominating Committee are Janice Jenkins, John Roberts, Judy Weidow, and Don Roberts, chair. Please send your recommendations, with a brief biographical statement for each person, to Don L. Roberts, Northwestern University Music Library, Evanston, IL 60208.

MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

Officers
LENORE CORAL, President
Cornell University

SUSAN SOMMER, Vice-President
President-Elect
New York Public Library

JEAN GEIL, Recording Secretary
University of Illinois, Urbana

SHERRYL VELLucci, Treasurer
Westminster Choir College

A. RALPH PAPAKHIAN, Executive Secretary
Indiana University

Members-at-Large 1987-1989
MARSHA BERMAN, University of California, Los Angeles: JAMES B.
COOHER, SUNY at Buffalo: JOHN E.
DRUESEWOD, JR., Duke University

Members-at-Large 1988-1990
LAURA DANKNER, Loyola
University; RICHARD W.
GRISCOM, Northwestern University;
DIANE PARR WALKER, University
of Virginia

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 May-June issue is May 13, 1988.
Cleveland 1989

Mark your calendars: the 1989 annual meeting of MLA will be March 15-18 at the Stouffer Inn in Cleveland, Ohio. The MLA Board has also approved a proposal for a pre-conference on “Music in an Online Environment,” which would likely begin on the evening of Tuesday, March 14, and continue on Wednesday, March 15. We want to see you there!

The 1989 Program Committee discussed a number of proposals for sessions when we met in Minneapolis. In addition to the session “Perspectives on Musical Iconography” at the Cleveland Museum of Art, we are working on “Preservation Planning,” “Shared Library Systems and Regional Library Networks,” “Small Fish in Big Ponds: the Art of Managing Administrators,” “Music Publishing in the 1990's,” plus information sessions on film music and the new Dewey Decimal Classification Phoenix Schedule 780 for music, and more. We also hope to include time for local system user-group meetings within the regular meeting schedule.

My thanks to all of you who have submitted program ideas. Keep them coming, because any topics we are unable to prepare for Cleveland might be used at future meetings.

The Stouffer Inn is conveniently located in downtown Cleveland, near Terminal Tower and its transportation network and within walking distance of “The Flats,” a renovated waterfront area with lots of good restaurants. The city offers numerous musical and theatrical events, and St. Patrick’s Day, which Cleveland celebrates with gusto, also falls during our session. So plan now to join us for an entertaining and informative meeting.

Shirlene Ward, Chair
1989 MLA Program Committee

Jazz and the Arts: Photography, Film, Dance and Music Collections

The Art Section of the Association of College and Research Libraries of the American Library Association will present a program entitled “Jazz and The Arts: Photography, Film, Dance and Music Collections” at the 1988 ALA Conference in New Orleans. Co-sponsored by MLA’s Jazz and Popular Music Round Table, the program will be presented on Monday, July 11, 1988 from 9:30 a.m. to 12:30 p.m., and will focus on collecting materials in the visual and performing arts with a jazz orientation.

Curtis Jerde, Curator of the Hogan Jazz Archive, Tulane University, will speak on the photography, film, poster and recorded sound holdings of the Archive. Edward Manney, Assistant Curator, Vivian G. Harsh Collection of Afro-American History and Literature, Chicago Public Library, will speak on visual materials with a jazz orientation in the Harsh collection. Don Roberts, Independent Media, Minneapolis, will speak on collecting jazz and jazz dance films and videotapes from the distributor’s point of view.

For further information, contact Paula Murphy, Chair, ACRL Art Section, 1988 Program Planning Committee, Columbia College Library, 600 S. Michigan Avenue, Chicago, IL 60605.

Grants Fund Projects at Chicago Public

The State of Illinois has awarded the Music Information Center of the Chicago Public Library two Federal Library Services and Construction Act Grants totalling $213,102. The first grant permits the acquisition of the Arnold Jacobsen Archives, a collection of 30,000 recordings spanning the years 1895 to 1960. The recordings, for which a computer-based index will be created, are of both music and spoken word, representing a virtual history of American popular music and society for those years.

The second project involves the creation of an on-line directory of musicians and the music industry in Illinois entitled Contact: The Illinois Music Network. Dial-up access is being planned. The library will also conduct searches of the national music business databases for users. The purpose of this project is not only to improve delivery of information but to promote and support the music community in the state. For further information, please contact Richard Schwegel at the Music Information Center.

CNLIA

The December meeting of the Council of National Library & Information Associations featured as speakers Mrs. Edith Lubetski, President of the Association of Jewish Libraries, and Dr. Marcia Posner of the Federation of Jewish Philanthropic Libraries, who addressed the topic “Motivating Members to Participation in Association Activities.” The full text of Mrs. Lubetski’s inspiring talk on her highly motivated, caring leadership of the AJL was included as part of the minutes of the meeting and distributed to all councillors and member associations.

The Council, in its morning session, identified a number of new areas for cooperative efforts among member associations. Working groups generated both ideas and specific charges for new committees on preservation, public lending rights, conference planning, and association archives, as well as the desire for CNLIA to have input on the proposed White House Conference on Libraries and Information Services.

The next Council meeting is scheduled for May 6 in New York. MLA members who wish to attend as visitors or who have specific recommendations regarding the proposed new joint committees should contact MLA's CNLIA Councillors, Kathleen Haefliger and Christine Hoffman.

Christine Hoffman
Manhattan School of Music
Music Reference for Generalists

The MLA Public Library Committee presented a music reference workshop November 3, 1987 at the Midwest Federation of Library Associations conference in Indianapolis. Five sessions were presented for general reference librarians in public and academic institutions who deal with music materials. The day-long workshop attracted thirty-two participants, who judged it helpful and informative.

Norma Jean Lamb (Buffalo PL) discussed the reference interview, terminology, and a basic music reference collection. Bonnie Jo Dopp (District of Columbia PL) presented music biography, and general reference tools. Vocal music, including "pop" songs, hymns and opera, was discussed by Carolyn Dow (Lincoln City PL). After a box dinner Anna Thompson, coordinator of local arrangements for the workshop, discussed recordings, review sources, selection and collecting values. Rick Schwengel (Chicago PL) concluded the day with a slide/talk presentation on music business reference, songwriting, publishing, and copyright materials.

Negotiations are presently under way with the New York Library Association for an encore performance of the Public Library Committee’s “road show” in 1988. Norma Jean Lamb, past chair, will coordinate local arrangements. If your state association is interested in a similar pre-conference please contact Anna M. Thompson.

Anna M. Thompson
Indianapolis-Marion County
Public Library

Bach to ‘The Boss’

“Bach to ‘The Boss’: Managing Music in Libraries” was the title of a workshop geared toward the needs of library generalists who handle a variety of types of music in academic and public libraries. Inspired by the positive feedback and interest received in response to a questionnaire sent to nearly 400 libraries in spring of 1986, the Northern California Chapter of MLA spent nearly two years planning the workshop. In spring of 1987, plans were solidified to present the program as a pre-conference workshop at the annual conference of the California Library Association in Santa Clara on November 13, 1987. Fifty people attended the program and judged it to be an unqualified success. The workshop featured twenty professionals from academic and public libraries in both northern and southern California as presenters and moderators.

A Workshop Committee, coordinated by Mimi Tashiro, planned the program. Members included Mary Ashe, Michael Colby, Richard Colvig, Mary Kay Duggan, Jean Lyle (CLA Liaison), Ray Reeder, Sam Richmond, Marion Taylor, and Ruth Warren.

The publicity officer, Dawn Thistle, would like to thank those who have volunteered to help coordinate the MLA exhibit at meetings of related organizations. Local volunteers are still needed for the following meetings:

- College Music Society, Santa Fe, New Mexico, October 13-16.
- Society for Ethnomusicology, Tempe, Arizona, October 19-23.

The MLA exhibit will also appear at the American Library Association meeting in New Orleans, July 9-12. Because we will be selling some of our MLA publications, and for obvious public relations reasons, we would like to have MLA representatives at our table. If you will be attending and can donate an hour or two of your time, please contact Karen Nagy, (415) 725-1148, who is the on-site coordinator of MLA’s exhibit at ALA.

In addition to sending out our exhibit, the publicity officer releases MLA news items to about 70 journals and newsletters representing the fields of music and librarianship. Due to the small size of her library, the publicity officer rarely sees many publications to which press releases are sent. Once again, she would like to ask for volunteers to track MLA news items as they appear in the sources listed below. In so doing, we may be able to determine the effectiveness of our publicity efforts.

Acta Musicologica  Jnl. of Musicological Research
AMC Newsletter  Jnl. of Research in Music Ed.
American Music Teacher  Library Assn. Record
ARSC Journal/Newsletter  Music Associates of America
Black Music Research Newsletter  Music Educators’ Jnl.
BRIO  Music Journal
Canadian Library Jnl.  Musikforschung
Canadian University Music Review  NASM
Choral Journal  Nat’l Music Council
Current Musicology  OLAC Newsletter
Gaetner Society Bull.  Popular Music & Society
IFLA Journal  Public Library Assn.
ISAM Newsletter  Society of American Archivists
Int'l Congress on  Studia Musicologica
Women in Music  Theatre Library Assn.
Int’l Music Council (UNESCO)  World of Music
JEMF Quarterly
Jnl. of Ed. of Lib. & Inf. Science
Library Times Int’l

Any MLA member who is interested in assisting at the meetings or tracking one or more of the sources listed above should contact the publicity officer at Music Library, College of the Holy Cross, 1 College Street, Worcester, MA 01610; (617) 793-2295.

Dawn R. Thistle
Publicity Officer

Sessions covered five topics: Collection Development; General Cataloging (manual, Cataloging Online; Sound Media (new equipment, CD’s); and Reference. Garrett Bowles, UC-San Diego, was the keynote speaker; his address was titled "INTERFACE (People, Libraries, Music, Records)." Other notable features of the workshop included the demonstration of online searching/cataloging methods by RLIN representative Lynne Toribara. The registration fee of $50.00 (for MLA/CLA members) included a light dinner.

Jean (Lyle) Purnell
University of the Pacific
The placement desk was jumping at the recent Minneapolis meeting! Representatives from sixteen institutions held preliminary interviewing sessions, probably an all-time record. We again had a private interviewing room, and the new method of requiring applicants to sign up for specific interviewing times seemed to work quite smoothly. My one regret is that, despite what seemed during the planning stages to be adequately lengthy placement desk hours, there just didn't seem to be nearly enough time to spend in leisurely conversation with the many members who stopped by the desk during the meeting.

In addition to the placement desk services during the meeting, the placement officer was also one of the speakers on the plenary session entitled "Dead Ends and Open Doors — The State of Music Librarianship." My paper, "Trends in the Job Market," included the results of the informal survey sent to all placement service members late last year. A copy of the paper, with all supporting documents including the survey results and the tabulations of over thirteen years of placement service data, has been given to the Personnel Subcommittee of the Administration Committee, for them to use as they see fit.

Upon my election to the MLA Board of Directors, it became necessary for me to resign as placement officer. Paula Matthews of Bates College has been appointed my successor, and should now be contacted for any information regarding the Placement Service (the MLA business office continues to handle subscriptions, address changes, and all other strictly clerical functions). Paula's address and phone number are: Paula D. Matthews, Ladd Library, Bates College, Lewiston, ME 04240; (207) 786-6267.

I'd like to thank all of you who have made my two-year term as placement officer so special, especially the entire staff of the Loyola Music Library.

Laura Dankner

MUSIC LIBRARY ASSOCIATION
Annual Business Meeting

Minneapolis, Minnesota, 12 February 1988

Note: These minutes have not been approved.
President Lenore Coral called the meeting to order at 4:35 p.m.

I. The minutes of the previous meeting of February 13, 1987 in Eugene, Oregon were approved as distributed.

II. Treasurer's report. Sherry Vellucci reported a beginning balance for fiscal 1986/87 of $149,851.51 (July 1, 1986), deposits of $191,442.99, expenditures of $183,438.28, and a closing balance of $157,856.22 (June 30, 1987), for a net gain of $8,004.71. In accordance with MLA policy on investments, $150,000 of MLA assets were transferred to the Calvert Social Investment Fund Managed Growth Portfolio and the Calvert Social Investment Fund Money Market Portfolio; the following accounts were closed: Delaware Cash Reserve, Dreyfus Liquid Assets, and Fidelity Cash Reserves. The checking account was transferred from the Bank of Boston to U.S. Trust Corporation.

III. Executive secretary's report. Linda Solow Blotner reported the following matters:
   A. Two new publications are selling well: Anderson's Music in New York during the American Revolution and Wenk's Analyses of 19th and 20th Century Music, 1940-1985. Blotner apologized for the lateness and poor readability of the 1987 membership directory. The directory will hereafter be published annually beginning in January of 1989. The directories on membership and music librarianship have been reprinted and are available from the executive secretary, as is the "Directory of Library School Offerings in Music Librarianship," which was produced by the Education Committee, and is available at a cost of $5 (prepaid).
   B. The newly established relationship with ARLIS/NA has proven particularly fruitful and has been expanded beyond the exchange of publications only to include the interchange of substantial information as well. MLA would like to increase the number of organizations with which it exchanges exhibits.
   C. In the November election, 337 eligible votes and 25 ineligible votes were cast.
   D. Membership and subscription figures have dropped from last year. This year’s membership figure is 2076, which, combined with 949 Notes subscribers, brings the total to 3025, compared with a total of 3098 for last year. A new category of joint membership, to be called an associate membership, has been approved in principle by the board and is expected to be presented to the membership as a constitutional revision with the November ballot.

Coral thanked Blotner, whose term as executive secretary will end with this conference, for a job well done.

IV. Convention manager’s report. Martin Silver reported that there were 153 paid registrants for the pre-conference workshop and, for the conference: 402 paid registrants (including 15 student registrants and 39 late registrants), 6 one-day registrants, 46 exhibitors, and 57 exhibit tables. Next year’s annual meeting will be at the Stouffer’s Inn in downtown Cleveland, March 15-18, 1989. Shirlene Ward will be program chair for the meeting, and co-chairs of the Local Arrangements Committee will be Melody McMahon and Timothy Robson. Future convention sites, subject to the completion of satisfactory hotel arrangements, will be: Tucson, 1990; Indianapolis, 1991; and Baltimore, 1992.

V. Special officers.
   A. Placement Officer Laura Dankner, who has resigned from her post, was thanked for the energy and care she has brought to the position.
   B. Publicity Officer Dawn Thistle announced that MLA has sponsored exhibits at recent meetings of ALA, AMS, CMS, and SEM. Volunteers are needed to staff future exhibits, particularly for meetings of ARSC and the Sonneck Society. Thistle is interested in continued on page 6
feedback about how her press releases are being distributed and will welcome suggestions for new sources where they might be sent. Coral thanked Thistle for her good work in helping to make the organization more visible.

VI. Election results. Newly elected members of the board are: vice-president/president-elect: Suki Sommer; recording secretary: Jean Geil; and members-at-large: Laura Dankner, Richard Griscom, and Diane Parr Walker. Outgoing board members are: past president: Geraldine Ostrove; recording secretary: Ruth Henderson; and members-at-large: Ida Reed, John Roberts, and Richard Smiraglia. The Nominating Committee for the three members-at-large for the November ballot will be: Don Roberts, chair; Janice Jenkins, John Roberts, and Judy Weidow. Coral thanked members of this year’s Nominating Committee, which was chaired by Judith Kaufman.

VII. Awards and citation
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 1986 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.]

VIII. Announcements
A. Notes editor Michael Ochs issued a plea for more articles and recommendations for appropriate articles, as well as material for “Notes for Notes,” which has somewhat more flexible deadlines than other parts of the journal. Coral thanked Ochs for his fine work as editor and also the editors of other publications: Nancy Nuzzo, who will be concluding her term as newsletter editor with the May-June issue; Michael Fling, who has carried out his duties as editor of both Technical Reports and the Index Series quietly and with distinction; and Betsy Gable, editor of the monthly MCB.
B. Coral thanked the volunteers who write abstracts under the supervision of the U.S. RILM office and have produced 1500 abstracts this year. Additional volunteers are needed to help with writing abstracts for what will be nearly two volumes this year because of a grant received by the central office to speed production.
C. Barbara Strauss, member of the Binding Standards Committee of NISO (Z-39), reported on the development of the ANSI standard for durable hard cover bindings for books. The standard specifies manufacturing methods and materials that will result in a durable hard cover binding for books manufactured in commercial quantities, including the following categories of materials: important works of fiction and nonfiction, scholarly monographs and reprints, collected editions, books intended primarily for the library market, and reference books. A list is being compiled of publishers and manufacturers to whom the committee will send review copies of the standard. Please send suggested names and addresses to Strauss.

IX. Adjournment. Coral acknowledged contributions by the following persons to the success of this year’s annual meeting:
Program Committee: Gordon Theil, chair; Linda Fidler, Carolyn Rabson, Shirlene Ward, and Stephen Yusko.
Pre-Conference Workshop: Victor Cardell, David Farneth, Ann McCollough, and Barbara Strauss.
Local Arrangements Committee: Katharine Holum, chair; Donna Barnett, Anita Bealer, David Klawer, Roger Burg, Beth Christensen, Stephen Elfrand, Anne Godine, Donald B. Jones, Nancy Guertin, Delores Sundbye, Paul Gunther, Theresa Kasling, Marian Koenholz, Curt Oliver, Merry Schelling, Kiyo Suyematsu, and Philip Youngholm.
Donors: Joseph Boomin, Ronald Broude, Henry Dalby, Nancy Olson, Marty Rubin, and Charles Slater.
Coral declared the meeting adjourned at 5:30 p.m.

Respectfully submitted,

Ruth Henderson
Recording Secretary
Readers chose the books for this installment of our column. Julia Marshall first mentioned Madelene L’Engle’s *A Severed Wasp* to me; then Jane Nowakowski wrote that it centers around Katherine Forrester Vigneras, a concert pianist who has just retired to her house on 10th Street in Manhattan. She is drawn into the life of the Cathedral of St. John the Divine through a renewed friendship with a former acquaintance, now the retired fifteenth bishop of New York. Music provides a background throughout the entire novel: Madame Vigneras’ memories of practice and performances throughout her life, her present preparations for a benefit concert to help fund construction of the Cathedral, conversations with the Cathedral organist, evening music-making in the family of the Dean of the Cathedral, the recollections of the present bishop’s wife, a former singer whose voice could cast spells over her audiences of thousands. But music is not only a background in this rich work where the philosophy and spirituality of music and music-making are addressed through the actions, thoughts, and conversations of its intelligent and articulate characters.” Paul Emmons adds, “L’Engle treats all of her characters with sympathy and a poignant intimacy, in the process embracing music, so meaningful to all of them, with love and understanding.”

Mr. Emmons also recommends L’Engle’s *The Young Unicorns*, “written for young people but worth an adult’s attention. Also set in the neighborhood of the cathedral in New York, it deals with an exchoirboy teetering on the edge of juvenile delinquency; his life finds new meaning as he begins tutoring a child prodigy piano student of the retired cathedral organist. A suspicious accident has recently blinded this girl, who proves to be only one victim of a horrible conspiracy threatening the whole city. L’Engle spellbindingly evokes the menace of modern urban life and the preciousness of friendship and music as an oasis and armor in such an environment.”

Dorothy L. Sayers’ classic mystery, *The Nine Tailors*, is a favorite of Paul Emmons, who explains “the title has nothing to do with clothiers, but rather with the traditional bell strokes announcing the death of a man. Lord Peter Wimsey encounters dark doings in an East Anglian village and its splendid Perpendicular church. Its troupe of tower bell ringers prove so deeply involved that not even the arcane mathematics of their change-ringing technique are immune to Wimsey’s scrutiny for clues.” Jane Nowakowski adds, “Very lucid descriptions of some of the intricacies of change-ringing fit easily into the story. Nancy Wicklund informed me that *Nine Tailors* is listed in the bibliography for change-ringing in *Grove 5 and New Grove* (probably the only mystery novel so honored!): it is educational and a great read.” Ann Basart also suggested this title as one that music librarians must know of. It frequently turns up on lists of classic books, most recently in *H. R. F. Keating’s Crime and Mystery: The 100 Best Books*.

Bob Acker sent news of a book we must judge to be of interest just from its title: *In the Music Library*. I do not want to make a habit of listing books here that someone has not read and recommended, but this prizewinning collection of stories by Ellen Hunnicutt, herself a musician, probably treats music about as well as any writing can, if Hunnicutt’s performance in her first novel, *Suite for Calliope*, is typical of her work. *Suite for Calliope* spans three years in the life of Ada Cunningham, a young woman who has run away to the circus and, using the stage name Norma Bellini, plays the calliope (rhymes, more or less, with cantaloupe) there. She has a gimp leg and crippled hands and has had a large share of tragedy and cruelty to deal with; perhaps a tad more than can be believed, in fact. She is a victor, not a victim, however. Her life’s work is the composition of music, Ada finally acknowledges, but not before Hunnicutt has put her (and us) through the paces of learning music theory, getting bored by the repetitions of practice and nightly performance, and despairing of regaining the sense of “music’s power to stir, to evoke, to calm, to cheer, to console.” The novel may be trying to do too much, since it deals with music, madness, the isolation of the “cripple,” the artist in society, genius, creativity and the relative merits of truth and storytelling, but Hunnicutt has great skill, both with characters and in expressing elusive musical thoughts with words, and I greatly look forward to reading *In the Music Library*.

Books discussed in this column:


Contributions to this column in the form of short commentaries on recommended titles are welcome from all readers of novels and stories, old or new, that involve music in some way and that merit the attention of interested colleagues and library patrons. Send them, or any other comments and suggestions, to Bonnie Jo Dopp, Biography Division, District of Columbia Public Library, 901 G Street, N.W., Washington, DC 20001.

New Music Library at Queens College

Queens College of the City University of New York has broken ground for a new, $20 million music building that will house the Aaron Copland School of Music and the Queens College Music Library. The current music library comprises approximately 25,000 books, 30,000 scores and 20,000 sound recordings, among other collections such as the Karol Rathaus Archives and the RAI Tape Collection. Construction is expected to take about two years and will roughly double the square footage of the present music library.
Pre-Conference Workshop
Music Manuscripts, Archives, and Special Collections

Ann McCollough
Eastman School of Music

Approximately 160 participants gathered in Minneapolis for a pre-conference workshop on Music Manuscripts, Archives, and Special Collections. Sponsored by the Archives Round Table and organized by David Farneth (Kurt Weill Foundation) and Victor Cardell (UCLA Archive of Popular American Music), the program featured speakers from the Minnesota Historical Society, the Society of American Archivists, and MLA.

The program began with a keynote address by David B. Gracy II, the Governor Bill Daniel Professor in Archival Enterprise, Graduate School of Library and Information Science, University of Texas at Austin. His talk, entitled “The Ultimate Fermata: Archives or Music?” focused on the archive as “those records organically related of an entity, systematically maintained, and commonly or typically no longer serving the purpose for which they were created.” These records are kept because they contain information of enduring value and may be used by people of the present to solve problems of our time. Administratively, records have two lives; that for which they were created and used by the creator, and the research or study life, used by someone other than the creator. Professor Gracy reminded the audience that there is no time like the present to begin archival work: it is challenging, fun, and exciting.

The next speaker, Francis X. Blouin, Director of the Bentley Historical Library, University of Michigan, related archival terminology to library work. He spoke of the contrast between librarians’ and archivists’ materials and methodologies: a published work as opposed to a manuscript; an item which exists in multiple copies versus the unique item; an authored work versus works created or generated by an activity or organization; materials which are cataloged and classified versus those which are arranged and described; the emphasis on an individual item versus a group or collection of materials. Mr. Blouin addressed three concepts of archival management: selection, arrangement, and description. When selecting and appraising materials, the archivist must examine the legal, administrative, and research value. To adequately arrange a collection, the archivist must preserve the relationship of the creator to the collection, as well as the interrelationship of the individual items. The basis of the description of a collection is not necessarily subject-oriented, but should give the user an idea of the function that created these records, as well as relating to the user how to use them.

The following day, a series of eight round-robin sessions addressed specific areas of archival practice in detail. Each session featured one archival specialist as principal speaker with designated MLA members as respondents and commentators. The small groups provided the opportunity for lively discussion and question and answer periods.

Richard Cameron, Field Director, Division of Library and Archives, Minnesota Historical Society, described acquisitions and accessioning in terms of collection development. He emphasized the importance of knowing the context in which the archivist/librarian is working: what sort of commitment has an institution made towards an archive, what other local and subject collections exist, what are the collection’s strengths and weaknesses. It is essential to publicize collections, to communicate both the existing content of the collection as well as what is needed. Record-keeping is also an important part of the acquisitions process and involves such items as deeds of gift, forms, and various inventories. Elizabeth Auman (Library of Congress) and Bruce Wilson (University of Maryland) helped answer questions.

James Fogerty, Head, Acquisitions and Curatorial Department, Minnesota Historical Society, spoke on the two types of value to be considered when appraising materials: the evidential value that is provided by the creator, and the informational value, the data contained in and of itself. When deciding whether to regain an item or collection, consideration should be given to the item’s uniqueness, its relationship to other materials, its research value, physical condition, and the cost of processing and housing it. Robert Patian (Library of Congress) spoke of IRS regulations regarding appraisal and recommended the Antiquarian Booksellers Association of America’s Membership Directory as a good source for third party appraisals.

Mary Wallace Davidson (Eastman School of Music) spoke of the work of Helen Samuels of MIT who is conducting research into scientific archives.

Elizabeth Schaaf, Archivist of the Peabody Institute in Baltimore, described her work in organizing and describing the archives of the Institute and provided registrants with examples of collection policies, checklists, accession sheets and guidelines for transferring records into the Archive. She was assisted by Ruth Watanabe (Eastman School of Music), who likewise described her work as an institutional archivist.

Leslie Hansen Kopp, a performing arts consultant from New York City, addressed preservation issues which arise in the course of processing items for collections. She stressed the importance of environmental controls and basic conservation principles such as protective measures, housekeeping, dealing with nonpaper formats and selecting a conservator. Barbara Strauss (University of Wisconsin—Madison) and Mary Russell (Archives of Traditional Music, Indiana University) responded on processing print and non-print materials.

Sue Holbert, State Archivist, Minnesota Historical Society, spoke on reference and access. She addressed such issues as copyright, ownership, donor restrictions, bibliographic citations for archival materials, and such practical considerations as keeping materials in order, assisting patrons, and conducting exit interviews. Wayne Shirley (Library of Congress) stressed the importance of libraries and archives contributing to NUCMC (National Union Catalog of Manuscript Collections).

Marion Matters, Senior Records Analyst at the Minnesota Historical Society, con-
ducted the workshop session on Arrangement. She described arrangement as the method by which archivists "use patterns to make sense of a collection of materials" and stated that archivists arrange materials "according to the patterns that seem most likely to reveal their meaning and... enable users to find them." In discerning or creating these patterns, the archivist must be aware of three basic principles: respect for the provenance of the materials, preference for the original ordering of a collection, if it still exists or can be reconstructed, and respect for the needs of potential users of a collection. Matters summarized the procedures by which final ordering is achieved in the following stages: a survey of a collection to make note of logical groupings; preliminary grouping into a series of materials which share a similar function or format; reappraisal and separation of items outside the institutional collecting policy; arranging series in an order dictated by the nature of the materials (for example, chronological order); and, finally, arranging of file units before final folding, boxing, and shelving of a collection (this is the stage at which a finding aid should be produced). Deane Root (University of Pittsburgh) and John Shepard (New York Public Library) opened general discussion by asking questions arising from their experiences in music libraries.

Michael Gray described the sound archive at the Voice of America in Washington, D.C. Disc and tape are the primary formats in this collection, and he discussed collecting, preserving, storing, and making available these types of materials. Garrett Bowles (University of California, San Diego) and Wayne Shoaf (Arnold Schoenberg Institute) each described his collection, emphasizing the differences in size and content.

Karen Baumann, Archives Division, Wisconsin State Historical Society, related her experiences with automated description using the MARC AMC format on RLIN. She explained the various steps involved in developing collection and item-level bibliographic records both before and after processing. Jean Bonin (University of Wisconsin—Madison) and Joy Pile (Stephen Foster Collection, University of Pittsburgh) explained similar processes on OCLC.

The final section of the program featured Poster Sessions in which registrants viewed a variety of materials on specific subjects and spoke informally with the participants about various aspects of archives.

Bruce Wilson provided examples of various ways of publicizing collections, stressing the importance of establishing a relationship with the public. This outreach activity extends reference services to segments of the public whose needs are served by archives, and yields return of support for archives.

Ethical issues in sound archives were addressed by Laurel Sercombe, University of Washington. She provided materials on standards of professional behavior with regard to materials in sound archives.

John Shepard demonstrated the steps involved in mounting an exhibition. Even materials which are not in optimal condition can be made to look interesting and attractive if they are properly displayed.

Continuing her discussion of the Peabody Institute, Elizabeth Schaal displayed some of the materials involved in establishing and maintaining an institutional archive. It is essential to develop a coherent institutional archival policy, conduct a records survey, implement a records retention program, and develop access and collection policies. The archive should provide not only a secure environment for housing of archival records, but also suitable work areas for processing and preserving materials, and study space for researchers.

“Popular Music Archives” was the subject of Peter Munstedt’s poster paper. A collection of popular American sheet music housed at the University of Missouri-Kansas City’s Institute for Studies in American Music contains some 40,000 pieces of sheet music dating from the mid-nineteenth to mid-twentieth century. Munstedt is entering this collection into a database he has created using dBase III+ software on an IBM PC.

Jean Bonin explained ways of dealing with performing materials in an archive. She drew from her recent experiences as coordinator of the Tams-Witmark Title II-C Project at Mills Music Library at UWM.

Leslie Hansen Kopp displayed some of the materials with which archivists and librarians should be familiar in order to keep abreast of current developments in archiving. The Society of American Archivists is a primary source for obtaining this continuing education. Other organizations may wish to investigate include the American Association for State and Local History, the American Records Management Association, the Oral History Association, the American Institute for Conservation of Historic and Artistic Works as well as the many regional organizations.

Although realia and memorabilia are usually within the purview of museums, they frequently come into libraries as parts of gifts or purchases. Deane Root explained some ways of dealing with materials of dissimilar format. It is essential to maintain a close relationship between publications, archival materials, and the physical objects of history; this enriches the value of all such materials.

Mary Russell addressed the various problems of providing access to field recordings in the library. One encounters many difficulties when cataloging these materials including determining chief source of information and the lack of MARC specifications pertaining to more unusual formats. Subject analysis is frequently difficult due to a lack of familiarity with the particular culture or style of music.

The University of California, Los Angeles houses an important ethnomusicology archive. Louise Spear, its librarian, displayed materials to assist the librarian in accessing ethnomusicological materials. She provided a description of the Archive, which is a separately maintained collection of folk, tribal, and traditional music of world cultures. She had assembled many of the fine publications of the archive for the registrants to examine.

The importance of obtaining funding for an archive cannot be overstressed. Richard A. Cameron made available many publications available from the National Endowment for the Humanities. He also had information on two of the programs within NEH: the Reference Materials Program in the Research Division and the Preservation Programs of NEH’s Office of Preservation.
**CONFERENCE REPORTS**

**Special Resources in Music**

The opening session of the 57th annual meeting of the Music Library Association focused on “Special Resources in Music.” Key to the presentations of this session were discussions of sources not usually considered by music reference librarians. Of particular interest were discussions of resources in government documents and business.

The first speaker, Marie Kroeger (University of Denver), discussed the wealth of information on music issued by the federal government. Included in her paper “Mining the Gov. Doc. Music Lode: Government Documents and the Music Library” were an overview of which government agencies issue music materials, in which SuDoc (Superintendent of Document) numbers most music materials might be located, and which indexes and abstracts offered the best access to the materials.

The next speaker, Dee Bailey (Brooklyn College), in her presentation “Business Sources in Music” surveyed the range of business sources from which music librarians might obtain relevant information. In addition to covering such sources as business encyclopedias and periodical indexes, Ms. Bailey also covered non-governmental statistical sources, market research reports and research sources, both company and industry. She also gave an informative review of the SIC codes used on industry products.

The final speaker, Dr. Jan LaRue (New York University), discussed his current research project, “A Brief Report on SYMPCAT (A Thematic Catalogue of 18th Century Symphonies).” Dr. LaRue explained the impetus to the development of this work and solicited comments from the audience on the organization and arrangement of the companion volume now under development.

The opening session was preceded by the Conference Opening Session with welcoming remarks by Lenore Coral, President of MLA, Dr. Karen Wolff, Director of the University of Minnesota School of Music, and Mr. Joe Brannin, Director of the Humanities and Social Sciences Libraries at the University.

Linda Fidler  
Bowling Green State University

---

**Music in Minnesota: Past and Present**

This two-part session on music from Minnesota (moderated by Beth Christensen, St. Olaf College, Northfield, MN) presented a glimpse at two pages from the “scrapbook” of Minnesota music. It addressed the present and future of Minnesota’s musical culture as well as its musical heritage.

Libby Larsen, an award-winning composer and co-founder of the Minnesota Composers Forum, presented the first part, “Tapping into the Network: Living American Composers Organizations.” Her presentation emphasized the need for music librarians to develop and maintain an overview of contemporary cultural heritage. Practicing musicians (performers, composers, conductors) place their trust in music librarians to be the “guardians” of contemporary culture. In this role, the music librarian must create and maintain, through collection development and bibliographic control, a system which will be representative of our contemporary cultural heritage for future users.

The state of upheaval in publishing and recording industries poses a problem for the music librarian intent upon collecting contemporary music. Many publishers and recording companies must define their businesses in terms of profit, making it difficult to take the risk involved in publishing or recording new music. As a result, music librarians must turn to alternative sources to discover contemporary musical activities.

A network of information sources available includes several service organizations, such as the Minnesota Composers Forum. These grass-roots organizations address the issues of “doing business in music,” offer programs to support new music and provide resources and information on topics from copyright to requests for addresses of contemporary composers. Other important links in the information network include art galleries and performing ensembles. In addition, self-publishing and small recording labels are two important sources for collection development.

In order to determine what is worth collecting for their libraries, music librarians must devise a systematic way to investigate new music and find the sources for acquiring it. Cooperation between music librarians and members of the network of living American composers will be the key to the collection and preservation of our contemporary musical heritage.

A lively discussion followed Ms. Larsen’s presentation.

The second part of the session on Music in Minnesota, “The Hardanger Fiddle: A Lecture-Demonstration,” was presented by Andrea Een (St. Olaf College, Northfield, MN). Dr. Een is actively involved in Hardanger fiddle research and performance. She recently received the Ole Bull Award from the Ole Bull Academy in Voss, Norway, for her interest in Norwegian-American folk music.

Wearing an authentic Norwegian national costume, Dr. Een began the demonstration by playing a dance in triple rhythm. The music provided an example of the characteristic swaying meter marked by uneven beats used to accompany many Norwegian folk dances. According to Ms. Een, the Hardanger fiddle is the only violin with sympathetic strings, and this gives the instrument its

---

**Lost & Found**

A silver-colored metal pin, about two inches in diameter and resembling a poppy, was found on the dance floor after the MLA banquet, Friday 12 February. If it belongs to you, please contact Jane Nowakowski, Sibley Music Library, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; (716) 275-1078.
distinctive sound. Each fiddle has its own unique decoration and design which is carefully wrought by hand and reflects regional variations.

Dr. Een demonstrated the development of Hardanger tunes by first playing a simple folk melody. She then added drone strings along with characteristic bowing. Ornaments, especially trills, were finally added to give the piece its authentic sound. Hardanger fiddle music is usually learned by aural tradition and is passed on by master fiddlers. Improvisation is an integral element in Hardanger fiddle performance. The form of the music is characterized by repetitve motives which are varied with different endings, gradually evolving into new motives.

Dr. Een’s current area of research is Norwegian immigrant fiddlers. Though many fiddlers settled in the Midwest, the Hardanger fiddle tradition did not flourish as it had in Norway. This may have been due to the lack of regional homogeneity that was so important in Norway. Today, however, there is a Hardanger Fiddle Association of America and the tradition appears to be undergoing a revival in both Norway and the United States.

After time for questions and discussion, the session adjourned to a Scandinavian reception at the University of Minnesota’s Wilson Library.

Merry Schellingler
University of Minnesota

Beth Christensen
St. Olaf College

Planning For Audio Facilities

Planning is an important step in the creation or renovation of any library facility, but even more so for audiovisual areas. Moderated by Jim Cassaro (Cornell University), the five papers of this session addressed four issues in the audio facility planning process: space, equipment, preservation and new technology.

The first speaker was John Westra (General Manager, American Audio Systems, Madison, Wisconsin). His paper addressed the issue of space, covering the space required per carrel to insure student comfort and fulfill equipment requirements, as well as the space required around carrels for safety of egress and chair interference. He covered the topics of source cabinetry requirements, including size, layout, serviceability and accessibility, and outlined the advantages and disadvantages of the hands-on versus the hands-off facility. In conclusion he briefly touched on the topic of equipment security.

Audio equipment from the audio technician’s point of view was presented by Stephen Bradley (Electronics Specialist, SUNY/Buffalo). He stressed that the current audio market is replete with numerous brands and models which are more suitable for the home situation than a public access area like the music library. Therefore, special consideration must be given to choosing equipment that is reliable under aggressive handling, is simple to operate with clearly marked controls, and has no easily removable parts. His talk covered amplifiers, tape recorders (both reel-to-reel and cassette), analog turntables, compact disc players and headphones.

Preservation issues concerning audio have focused on software. In his paper, Jim Farrington (Wesleyan University) addressed preservation issues from the hardware point of view. Through discussion of various products currently on the market, he presented information on cleaning equipment and adjustments that can be made at various points in the audio chain. The techniques outlined provided a coherent approach to increasing the longevity of our audio hardware, thereby enhancing the audio transmission process in the music library. A product directory was handed out to supplement the presentation.

The area of new technology was addressed by two papers covering compact discs and video technology, including digital audio tape and the CD-Video format.

Robert Curtis (Tulane University) gave a presentation on compact discs. After a brief survey of the market and an explanation of the technology, his remarks centered on the advantages and disadvantages of the medium. He concluded with a discussion of disc selection, including remarks on security, longevity and care.

Video technology in the music library was addressed by Jim Cassaro (Cornell University). His presentation defined the videotape and videodisc media, as well as giving concise space and weight measurements. Storage conditions and factors in equipment selection were also outlined. The rest of the presentation summarized the current literature on digital audio tape and the CD-Video format, outlining the implications of such media for the library environment. A handout which included a list of video distributors and a select bibliography on the topic was distributed.

Papers of this session will be forwarded to the editor of Technical Reports for publication.

Jim Cassaro
Cornell University

Copyright: Ten Years After

In “Copyright: Ten Years After,” Carolyn Rabson moderated four panelists viewing the impact of the 1978 copyright law on music libraries during the law’s first decade. Since 1982, the MLA has been on record supporting a revision of section 108(h) to allow the copying of music by libraries under certain circumstances, a position advocated jointly with the Music Publishers Association. The panelists, each speaking from a different occupational orientation, included a U.S. Copyright Office spokesman (Victor Marton), a music librarian (Neil Ratliff, The University of Maryland, College Park), a publisher (Sylvia Goldstein, Boosey and Hawkes, New York), and a lawyer (Robert C. Osterberg of Abeles, Clark, and Osterberg, New York).

Speaking first, Victor Marton addressed the relation between section 107 (fair use) and section 108(h), wherein music is excluded from materials which can be copied by libraries, saying that library photocopying is permissible nevertheless when it does not infringe fair use. The law is less clear, however, regarding library liability in cases where patrons infringe fair use; in this regard, it was pointed out that a recent case established the immunity of a state institution

continued on page 12
Subject Access to Popular Music

Informative and well-attended, this session served to expose music librarians to three people who have spent much time and thought on the subject. William Schurk (Bowling Green State University) discussed subject access to popular music as an archivist and record collector. B. Lee Cooper (Olivet College) discussed classification from the perspective of a scholar of American history and culture. Sanford Berman discussed his approach to subject access as Head Cataloger at Hennepin County (Minneapolis) Library.

The first half of Schurk's talk included recorded examples from the 1920's to the 1950's, played chronologically and covering various genres, ending with some comparisons such as two performances of "Goodnight Irene," one by Frank Sinatra and the other by Leadbelly, recorded within a year of each other.

He then illustrated the progression of musical styles, recording technology, and the melding of musical styles by playing a montage of twenty or so versions of "House of the Rising Sun" covering a fifty-year period of time. This was accompanied by a handout listing 107 versions of this song which included such information as the title, artist, label, release number, size, speed, date and style.

Cooper, by contrast, uses popular song as an oral history resource, making topical access to song lyrics of great importance to his work and that of his students.

He started by comparing different topical classification schemes. A handout with organizational outlines of these schemes was used to illustrate how the compilers' varied expertise affected the approach and purpose of each list. The sources included subjects and categories of historical recordings from Arnold's Archives (1106 Eastwood Av., S.E., Grand Rapids, MI); Bob Macken, et.al., The Rock Music Sourcebook (Garden City, NY: Anchor Books/Doubleday, 1980); Jeff Green, The 1987 Green Book: Songs Classified by Subject (Smyrna, Tenn.: Professional Desk References, 1986); and B. Lee Cooper, A Resource Guide to Themes in Contemporary American Song Lyrics, 1950-1985 (Westport, Conn.: Greenwood Press, 1986).

Cooper concluded by discussing his need for topical access as a scholar and teacher. Included in his handout were 92 research topics used by his students and 53 of his own, all of which required considerable hunting in libraries due to lack of adequate access.

Berman followed with a discussion and examples of how his library adds to or changes LCSH when catalogers feel a topic or genre is not adequately covered. Clues from the material itself, periodicals (from Rock & Roll Confidential to Newsweek), new word dictionaries, specialized vocabularies, radio and TV language, record shop and patron terminology, and concert ads were all cited as reasonable sources to determine when a term becomes "established."

Susan Pellant
Carnegie Library of Pittsburgh

---

Bruce D. Wilson
University of Maryland
Dead Ends and Open Doors: The State of Music Librarianship

The Personnel Subcommittee of the Administration Committee presented this session, for which attendance was high and the interest of the membership was keen.

Laura Dankner (Loyola University) spoke on "Trends in the Job Market." She analyzed and compared thirteen years' worth of Job Lists and Placement Service notes. There have been some interesting changes. In 1974-1975 the Placement Service had 122 subscribers and 22 jobs were posted. In 1987 there were 211 subscribers and 73 jobs posted. Jobs in academic libraries are the most plentiful and catalogers are in the most demand. Fifty-eight of the 73 jobs require an MLS and a music degree is preferred. Salaries are not high but have risen during that time. In the last few years, employers have had some difficulty filling positions.

Mary Kay Duggan presented "Music Careers in Library and Information Studies." Her experiences at the University of California, Berkeley, Library School have shown that people with a good music background are coming into the profession, and over half have had job experience in libraries. There is strong interest in music library positions and positions are available, though many lack upward mobility.

Richard Smiraglia (Columbia University), speaking on "Education for Music Technical Services," noted that it is not uncommon for people to change positions or careers in the normal course of life and it should not be viewed as usual. He spoke of the importance of attracting the best and the brightest to the music cataloging field — people with strong analytical abilities, background in music theory and history, and with information retrieval skills. As member copy on a bibliographic utility increases, original catalogers have more complex items to deal with.

Former music librarian Jaclyn Facinelli (NASA-Lewis Research Center, Cleveland) surveyed thirty former music librarians and gave us her findings in "Why Are People Leaving the Profession?" The major reason cited was for "professional growth," although the surveyed members usually had more than one reason for leaving. Salary increases in new positions were from 10% to 300% higher, but most people stated that pay was not a major reason for their job change. It is interesting to note that 60% of the respondents said they would welcome a return to music librarianship; 40% said they would not.

Susan Sommer was the music librarian's advocate as she spoke on "Why Do People Stay in the Profession?" There are many rewards in our field. Being a librarian is an intellectual pursuit, where we deal with system and order. When you add the music component, it becomes all the more interesting. We should not lose sight of the fact that music is a critical element in our world.

It doesn't look as though our profession is in danger. In fact, it seem to be very healthy at this time. There are good jobs waiting to filled, and we should do all we can to attract the very best people into the field. When people do leave to go on to other things, we should recognize that skills acquired as music librarians make us competitive. Rather than being a dead end, music librarianship opens doors of opportunity.

Carol Tatian
Brown University

Conference Tape Order Form
MLA Annual Meeting - February 11-13, 1988

<table>
<thead>
<tr>
<th>Qty.</th>
<th>Name ________________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Special Resources in Music (1 tape) $5.00</td>
<td></td>
</tr>
<tr>
<td>2. Minnesota Session (2 tapes) $10.00</td>
<td></td>
</tr>
<tr>
<td>3. Planning for Library Audio Facilities (2 tapes) $10.00</td>
<td></td>
</tr>
<tr>
<td>4. Copyright: 10 Years After (2 tapes) $10.00</td>
<td></td>
</tr>
<tr>
<td>5. Subject Access to Popular Music (2 tapes) $5.00</td>
<td></td>
</tr>
<tr>
<td>6. Dead Ends and Open Doors (2 tapes) $10.00</td>
<td></td>
</tr>
<tr>
<td>7. Conference Wrap-Up (2 tapes) $10.00</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
<tr>
<td>6% Sales Tax</td>
<td></td>
</tr>
<tr>
<td>(MN Residents)</td>
<td></td>
</tr>
<tr>
<td>$3.00 Postage &amp; Handling</td>
<td></td>
</tr>
<tr>
<td>Method of Payment:</td>
<td></td>
</tr>
<tr>
<td>[ ] bill [ ] payment enclosed (check or money order)</td>
<td></td>
</tr>
<tr>
<td>[ ] charge ( [ ] Visa [ ] Master Card [ ] AM Ex)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

To order your audio cassettes, send completed form to Greatapes, 1523 Nicollet Ave., Minneapolis, MN 55403. Or Call (612) 872-8284.
Music Library Facilities

In addition to sponsoring the plenary session on “Planning for Audio Facilities,” the Administration Committee, Subcommittee on Music Library Facilities met in closed session on February 11 in Minneapolis.

At the time, the subcommittee discussed several topics for future investigation. Among these are furniture design, including layout or distribution within a given area, and carpeting, especially in audio-visual areas. Additionally, the subcommittee considered sound-proofing and acoustical problems in the music library as a topic for future study.

Work on the microform and microform equipment study has been handed over to Carolyn Johnson. This report will, we hope, be ready for dissemination very soon.

The National Equipment Inventory was also discussed, and a decision to continue this project was made. The mechanism to update information in the inventory will be worked out, and guidelines on its use will be published in a future issue of the MLA Newsletter. Gordon Theil will continue to oversee this project.

Suggestions of topics to be considered for study may be given to any member of the subcommittee. Members are Jim Cassaro (Cornell University), chair; Joyce Clinkscales (University of Arkansas), Jim Farrington (Wesleyan University), Carolyn Johnson (Connecticut College), and Gordon Theil (UCLA).

Jim Cassaro, Chair
Cornell University

Education

The Education Committee met twice during the 1988 annual meeting in Minneapolis. Members Ann McCollough, John Shepard, Elaine Breach, and Michael Rogan discussed activities for the coming year. The “Directory of Library School Offerings in Music Librarianship” will be updated soon. The committee hopes to update all information in the current edition, and to add institutions whose programs were not included previously. Plans are well under way for future program sessions on acquisitions and oral history coordinated by Ms. Breach and Mr. Rogan, respectively. A major activity for the coming year is the planning of a pre-conference on music in an online environment sponsored jointly by the Education Committee, the Bibliographic Control Committee, and the Automation Subcommittee of the Administration Committee. Be sure to watch for other activities and opportunities to assist the committee.

Ann McCollough, Chair
Eastman School of Music

Music Library Newsletters

The Education Committee is collecting information about and copies of music library newsletters; they would like to know the title, frequency, coverage, and availability outside of that music library of any such publication. Please reply to Michael Rogan, Boston Public Library, Music Department, P.O. Box 286, Boston, MA 02117.

Bibliographic Control

The Bibliographic Control Committee held one open and two closed meetings during MLA’s annual conference. Joan Swanekamp will be resigning as chair of the committee.

The committee heard reports from its subcommittees on MARC formats, descriptive cataloging, and subject access; from its working groups on the 028, subject access to popular music; and world music materials; and from the contributors to Music, Books on Music, and Sound Recordings.

The Working Group on the Music Thesaurus has been disbanded. Research into the need for and possible structure of a music thesaurus may continue as a separate project outside of the Music Library Association.

The Working Group on Subject Access to Popular Music was appointed during 1987. Sue Pellant, Jennifer Bowen, Dean Jensen and Brad Short will be investigating current subject heading practice in libraries, reference sources, and in the popular music industry.

Laurel Sercombe reported for the Working Group on World Music Materials. The working group will serve as a liaison to the
Society for Ethnomusicology, and possibly to the American Folklore Society and other groups. Members will also attend meetings of the various subcommittees of the BCC to represent the concerns of those who deal with world music materials.

Contributions to MBMSR have continued to dwindle. Most libraries find it impossible to dedicate staff time to re-typing cards in MBMSR format. Although the University of Toronto continues to contribute, the other libraries in the program will probably suspend contributions until new arrangements can be worked out with the Library of Congress.

Several BCC discussions raised the issue of the dual use of certain MARC fields as described description and as controlled access points. The Working Group on the 028 realized that some problems with the 028 field have arisen because transcription of the information in the field is not consistent. The working group was charged with formulating guidelines for the transcription of 028 information to increase the usefulness of the field.

The BCC discussed problems encountered when LC authority records are used in local systems. Some LC practices, such as making a "see" reference rather than a "see also" reference from an earlier series title which they do not hold, cause problems during machine matching and correction of headlines in local systems. BCC will continue to monitor problems which are encountered.

### MARC Formats

The BCC Subcommittee on MARC Formats convened for closed and open sessions in Minneapolis. Members in attendance were Victor Cardell (UCLA), Catherine Garland (Library of Congress), Ed Glazier (RLG), Richard Griscom (Northwestern University), and Jay Weitz (OCLC). The subcommittee covered an agenda of four topics.

1. Should uniform titles be carried in subfield $t$ of the 1xx field rather than in Field 240? This idea has been discussed informally by MLA members for several years but has just recently been brought to the attention of MARBI. The subcommittee believes that the idea is a good one and deserves further consideration by MARBI. The change would standardize the appearance of name/title headings in 1xx, 6xx, and 8xx fields and in authority records.

2. What is MLA's position on the format-integration controversy over Field 246 and Field 740 for title added entries? LC proposes that Field 740 be made obsolete in favor of Field 246. Although Field 246 provides automatic note generation, it does not allow for non-filing characters. Field 740 has a non-filing indicator but requires an explicit 500 note. The subcommittee suggests that LC pursue a new 7xx field that would include a subfield specifically for note captions. Such a field could automatically generate a note as well as serve as an access point with a non-filing indicator.

3. As a part of format integration, can the length of the Accompanying Matter Code (Field 008, Bytes 24-29) be reduced from six bytes to four? By redefining the last two bytes, the Government Publication Code (Byte 28) and the Conference Publication Indicator (Byte 29) could be extended across all formats. The subcommittee agreed that the number of bytes could be reduced to four, provided database searches at LC, OCLC, and possibly RLIN indicate that the fifth and sixth bytes have not been used extensively. Although no examples sprang to mind, members believed that the Government Publication Code and Conference Publication Indicator could possibly be applied to some types of materials cataloged in the music format.

4. Should a Field 007 be added for printed music? The subcommittee did not see a demonstrated need for such a field at this time, but the question may be reconsidered at some point in the future.

Richard Griscom, Chair
Northwestern University

### Descriptive Cataloging

The BCC Subcommittee on Descriptive Cataloging met in Minneapolis. Mark Smith and Robert Piggott have resigned from the committee; Catherine Gerhart (Penn State University) and Jennifer Bowen (Detroit Public Library) have been appointed.

The committee completed its work on the revised second edition of the Anglo-American Cataloguing Rules, which will be published in late 1988.

The pace of rule revisions has slowed. A program at ALA this summer will focus on the rule revision process and the history of the revised 2nd edition. The rules for music uniform titles (AACR2 25.25-25.36) have been reorganized. The rule interpretations which are still applicable will be reissued. Members of the committee will investigate the possibilities for reissuing the Music Cataloging Decisions as well.

The subcommittee is currently engaged in reviewing the final draft of the second edition of ISBD (PM): International Standard Bibliographic Description for Printed Music.

A list of terms generally considered to be types of composition (AACR2 25.27B) is being compiled for review and discussion by the subcommittee. Lists compiled by Eastman School of Music, University of California at Berkeley, and Indiana University during their retrospective conversion projects have served as a starting point.

The open meeting ended with the question, "What happens to undetermined publication dates in the year 2000? Should we use [20 - ?] or, perhaps [ - - - - ?]?"

Elizabeth Gamble
Cornell University
Subject Access

Subject Access to Popular Music

The subcommittee sponsored a plenary session on this topic, moderated by Susan Pellant. Tapes of this session are available.

The subcommittee sponsored an information session on the revised subject headings for popular music. Virginia Gifford (Library of Congress) summarized the development of these revisions and took questions and comments about their use. A new Working Group on Subject Access to Popular Music had its first meeting, with Susan Pellant (Carnegie Library of Pittsburgh) as chair. The group is preparing a survey and other projects.

Open Meeting

At the open meeting, several issues related to subject subdivision were discussed. The Library of Congress has proposed eliminating indirect geographic subdivision to accommodate machine validation of geographic names. Because of music librarians' concern about the loss of collocation, retention of indirect subdivision will be recommended. Cancellation of the subdivision “Addresses, essays and lectures” with music headings renders the heading inappropriate for use with topical material. Retention of this or a similar subdivision with music headings was recommended. A question was raised about the display in on-line catalogs of topical subdivisions and collective uniform titles filed under the composer's name in the subject index. These may be interfiled in a single sequence or indexed in separate files.

Plans for a 1989 plenary session on the revised 780 schedule of the Dewey Decimal Classification were discussed. Richard Wursten (University of North Carolina at Greensboro) is coordinating subcommittee planning for the session. Russell Sweeney, principal editor of the revision, has expressed interest in participating. He will present the history and rationale for the Phoenix. Dr. Wursten will provide an introduction and review. Other speakers have agreed to discuss dislocation and overlap with previous Dewey schedules for music and the new schedule's potential for on-line retrieval. Additional topics may include its amenability for classification of music other than the Western art tradition and Library of Congress implementation. Please communicate any comments or suggestions.

Subject Access to Contemporary Music

The subcommittee is beginning a new project for subject access to contemporary music. Nancy Kobialka (University of Miami), Michael Colby (San Francisco Public Library) and Virginia Gifford will be working on this project. Comments and suggestions are welcome. Program session topics and new or revised subject headings are being considered. Special projects which provide subject access to contemporary music are of particular interest.

Marc 028 Working Group

The Working Group on the MARC 028 Field was formed in February 1987 to investigate the problems of using this field as an access point. Members are Jim Cassaro (Cornell University), chair; Candice Feldt (Tufts University), Sue Ellen Stancu (Indiana University), and Margaret Welk Cundiff (Library of Congress).

This past year, the working group produced a position paper outlining the problems encountered when transcribing information into the 028 field. The body of this document is divided into four sections which cover the AACR2 rules governing the handling of this information and LC's interpretation of those rules, the specific problems of inconsistent entry data entry, and how the field is indexed in the major national bibliographic utilities (OCLC and RLIN) and in selected local systems. After a brief discussion section, the following recommendations were made by the working group to the Bibliographic Control Committee:

- The question of authority control for subfield $b should be more fully investigated.
- More guidance on the transcription of the information in field 028 should be issued.
- Make provisions to treat 028 information as an access point under AACR2.
- Standardized treatment of subfield $a information and methods of indexing should be found.

A supplemental report was submitted to the BCC as an initial attempt to provide guidelines for the consistent transcription of subfield $b by the various cataloging agencies.

In this vein, the working group, after meetings with the BCC, will continue to work on this supplemental report to provide better guidelines for the transcription of both subfield $a and $b. Seminal to this project is the possible separation of the two aspects of this field: access and note generation.

An additional member of the working group will soon be appointed to accomplish this year’s work. Anyone willing to act as a resource to read the report and make comments should contact the chair.

Jim Cassaro, Chair
Cornell University

Genre Terms Working Group

The Genre Terms Working Group met for the first time to discuss strategies for developing a list of form and genre terms for use in the cataloging of archival music materials. We will begin by gathering and studying existing lists such as those of the American Library Association, Canadian Library Association, individual institutions, and other special interest cataloging groups.

Helen Bartlett, Chair
Yale University
Public Library

The open session presented by the Public Library Committee in Minneapolis was titled “Music for all Reasons.” The session suggested solutions to patron requests for music for functional rather than recreational or aesthetic purposes. Norma Jean Lamb (Buffalo PL) discussed suggestions for funeral music, Halloween and sound effects. Carolyn Dow (Lincoln City PL) discussed music for skating competitions and what is “in” and “out” for 1988 skaters. Ms. Dow brought informative insights as a skater and frequent judge of competitions. Rick Schwegel (Chicago PL) brought score and recording suggestions for wedding music, and tips on how to handle reference interviews with unimpressive or non-musical couples. Anna Thompson (Indianapolis PL) presented a listing of “New Age” specialty record sources and samplings of this new genre. The many uses of demonstration recordings of pop tunes for marching band, available from publishers, were also a topic.

“Beyond MTV - Music Videos in the Library!” was proposed as the 1989 meeting topic for Cleveland. Perspectives to be discussed include: oral history projects, off-air taping, specialty sources, and free video sources. Input on this topic or volunteers to speak are welcome; please send suggestions to Anna Thompson.

Out-going committee members Norma Jean Lamb (chair) and Bonnie Jo Dopp (District of Columbia PL) were acknowledged for their leadership and service. The Committee welcomed the appointments of Charles Caldwell (Seattle PL) and Susan Waddington (Providence PL) to the Public Library Committee.

Anna M. Thompson, Chair
Indianapolis-Marion County Public Library

Reference and Public Services

The Reference and Public Services Committee (RAPS) sponsored an open discussion of the performing art of reference work at the Minneapolis conference. Paula Elliot (Washington State University) and Bonnie Jo Dopp (District of Columbia Public Library) presented some ideas for discussion: that reference performance in libraries is in some ways analogous to improvisational theatre with its actor/audience interaction, that there are factors in addition to knowledge of sources that contribute to the success or failure of our performance in reference, that music librarians may have training in music performance or theatre that can be applied to performance on the desk, including advice we may have received about managing stage fright, ensemble performance work, costume, pantomime and even coping with hecklers in the audience! The library profession draws heavily from the social and behavioral sciences for its theoretical underpinnings regarding reference work. The literature of librarianship is also full of martialistic terminology: strategic planning, defense of budgets, fighting for literacy, and the idea that reference librarians are “in the trenches.” Can music librarians help change this analogy to a more theatrical one, partly to help us work better, partly to help us feel better about our work and partly to attract more bright, energetic people to our part of the profession? Let us think of reference librarians less as foot soldiers and more as stars of the show and begin to share insights we may have gained from our reading in the arts and humanities and from our experiences as performers in musical or theatrical settings, with each other and with the library profession as a whole.

With these ideas as a starting point, the discussion was managed in a masterful way by Paula Elliot, who asked the group of fifty to first write down some of their own ideas about factors influencing reference performance, then to discuss one of those ideas with a person seated nearby and finally to open the discussion to the whole group. It seems from the vitality of the discussion that ensued that there is a great deal of interest in these ideas among music reference librarians. “How do we do it good?” stories were traded, problems were raised and solutions suggested, warnings not to get too carried away with this analogy were sounded, specific books and experiences from stage performance were cited. Participants in the meeting were invited to leave written notes and suggestions with Paula Elliot, who will now help decide how to use them. Perhaps an article (crediting each contributor who wishes to be named, of course); perhaps a bibliographic essay citing fresh sources for librarians to look for supportive ideas; perhaps an invited speaker from a conservatory or university theatre performance department at a future MLA meeting, will be our next step. Both Paula Elliot and Bonnie Jo Dopp invite music reference librarians to continue to send them ideas and citations that seem pertinent to this topic; with the interest and assistance of many, RAPS encourages music librarians to bring reference work out of the trenches and into the spotlight.

Bonnie Jo Dopp, Chair
District of Columbia Public Library

“Functional Music” Lists Available

MLA members unable to attend the Public Library Committee’s open meeting at the Minneapolis conference can still benefit from it.

Lists suggesting music to be used for weddings, figure skating/gymnastics/dance, funerals, Halloween, mood music, as well as sources for sound effects, New Age music, and recorded instrumental arrangements of new pop songs are available for the asking (plus $1.00 for mailing).

Send your request to committee chair Anna M. Thompson, Music Librarian, Indianapolis-Marion County Public Library, P.O. Box 211, Indianapolis, IN 46206.
COMMITTEE REPORTS

Online Reference Services

The Online Reference Services Subcommittee of the Reference and Public Services Committee sponsored a session concerning “CD-ROM and the Music Library: Present and Future” at the Minneapolis conference. Featured speakers were Mary Kay Duggan (University of California at Berkeley) and Jeannette Drone (OCLC). Ms. Duggan began with a brief description of the physical attributes and capacity of the CD-ROM disc itself. It looks exactly like the audio CD’s we have become familiar with, and in fact now has the capacity to store audio and graphics as well as text. Because the CD-ROM has the capacity to store over 550 megabytes of text (compared with the 20-40 megabyte capacity of most hard disks), databases of various kinds are possible. Ms. Duggan compared various CD-ROM versions of the ERIC Education database, and noted that the search software of each version had different drawbacks. Other databases on CD-ROM of interest to music librarians include A-V Online, produced by Silver Platter, and, still in development by the Library of Congress, their subject and name-authority files. Ms. Duggan lamented the lack of music titles in IAC’s new Academic Index.

Perhaps the most exciting development from a music librarian’s point of view is the recent ability to include audio on CD-ROM. Ms. Duggan demonstrated a few examples of this new capability, including a sound sampler that could be downloaded for individual use.

Jeannette Drone then demonstrated a product in development at OCLC called Hyper Bach, a CD-ROM thematic catalog that combines text, musical notes, and audio incipits. Besides the ability to use the computer to locate musical works by keyboard searching, one could also display the musical notation or play the incipit for each movement. It would also be possible to input a theme from a synthesizer keyboard to retrieve a record. This is an exciting new development that could give new meaning and usefulness to thematic catalogs. Although the utility of such products as thematic catalogs, music subsets, or indexes to music periodicals on CD-ROM might seem obvious to us, it is not at all obvious to potential producers such as OCLC unless we tell them know. Thus we would strongly urge you to write OCLC, or Information Access Corporation, or Music Index, if you feel that it would be desirable to have such music databases available on CD-ROM.

The turnout for this session was so great that there were as many people standing as there were sitting down. In response to the obvious interest in this new technology, the subcommittee will plan a follow-up session at the Cleveland meeting next year. We will focus on issues such as the impact of CD-ROM on reference services, and also keep you informed of new developments in this revolutionary and rapidly-changing technology.

Bob Acker, Chair
DePaul University

ROUND TABLE REPORTS

Band Music

The Band Music Round Table met at the annual conference for the first time in several years. Discussion focused on specialty record labels for band music. New titles that deal with band and wind ensemble literature were also discussed. A band music discography was proposed, and anyone interested in pursuing this project should contact Anna Thompson. The topic proposed for the 1989 Cleveland meeting was critical editions of John Philip Sousa’s works.

Anna M. Thompson, Coordinator
Indianapolis-Marion County Public Library

Conservatory Libraries

The Conservatory Libraries Round Table (CLRT) held its fourth annual meeting in Minneapolis with fifteen people present. Melody McMahon and Jean Toombs, both from the Cleveland Institute, and Jean Morrow, from New England Conservatory, addressed the topic “Going Online with OCLC — Convincing Your Administration.” Those libraries which are not yet hooked up to OCLC were given information and encouragement to consider beginning the process of convincing their institution’s administrators of the value of going online. Those of us already using OCLC were challenged to expand our use of the database through Microenhancer. Morrow also briefly described NEC’s library automation as part of a local consortium.

With this meeting, the original authorization for the round table expired. However, all who were present enthusiastically agreed that the CLRT provided a valuable forum for discussion of issues of mutual concern, and a decision was made to apply for renewal of the authorization.

Topics for next year’s meeting include handling archival collections of recital tapes and student/alumni compositions (including products of electronic studios), and dealing with guest and alumni borrowers.

The CLRT maintains a clearinghouse of policies (circulation, reserve, guest borrowers, etc.) from conservatory libraries. These are available (for the cost of photocopying) to anyone interested in seeing how other places handle different procedures. Anyone who would like to contribute current policies to the clearinghouse should send them to Ann McCollough, Sibley Music Library, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Contact Ann, also, if you would like to receive a list of items now available. (Those on the CLRT mailing list will receive the clearinghouse list automatically.)

For any other information about the CLRT, or to have your name placed on the mailing list, please contact Jane Nowakowski, CLRT coordinator, Sibley Music Library, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; (716) 275-1078.

Jane Nowakowski
Film Music

The Film Music Round Table, which was formed in July 1987 to enable librarians with an interest in film music to meet and exchange ideas, held its first meeting at the Minneapolis convention; sixteen people attended.

The meeting began with a discussion of the Union Catalog of Film Music project of the Society for the Preservation of Film Music, and the problems of gathering bibliographic information on the many collections of film music scattered throughout the United States; several round table members offered to compile data on collections in their regions. We also took note of a forthcoming second supplement to James Limbacher’s reference source Film Music: From Violins to Video (Scarecrow, 1974); Mr. Limbacher has asked for volunteers to assist in gathering discographic information for this supplement, and the coordinator relayed this request to the group.

Gillian Anderson of the Library of Congress spoke of her new expanded supplement to Steven D. Wescott’s A Comprehensive Bibliography of Music for Film and Television (Information Coordinators, 1985), and provided an update on other film music news from LC, including the microfilming of the Bernard Hermann collection of the University of California at Santa Barbara.

The coordinator proposed the development of a current bibliography of published scores of film music, to be issued as part of a round table newsletter. There were expressions of interest from the group, and a preliminary bibliography will be attempted.

We discussed the possibility of an expanded round table session, with formal papers, for the Cleveland (1989) meeting; some possible topics include a presentation on the aforementioned Union Catalog, reports on film music research in progress, and surveys of film music archives. Janet Bischoff of Brigham Young University offered to speak on BYU’s Max Steiner collection at this proposed session.

The meeting concluded with a fascinating discussion of the destruction of the Metro-Goldwyn-Mayer music library in 1969; the consensus seemed to be that the mystery of “what really happened” will never be solved.

H. Stephen Wright, Coordinator
Northern Illinois University

Music Cataloging Practices

The Music Cataloging Practices Round Table met at the Music Library Association annual meeting in Minneapolis. Keliko Cho (University of Houston) presented a paper entitled “Cataloging Problems and LC Policy.” Even though some of the difficulties and questions involving descriptive cataloging for music materials have been resolved by AACR2 and Library of Congress rule interpretations, her illustrations showed that some troubling ambiguities remain.

All of the problems cited concern the title and statement of responsibility area of bibliographic description. The first example showed the conflicting results of following chapter one and chapter seven in transcribing titles which include integrated statements of responsibility or credits; thus, the same musical performance issued as a sound recording and as a videorecording and bearing identical information on the chief source for each would yield different titles proper in a bibliographic description. The second group of examples dealt with the order of elements in transcribing titles and the circumstances under which that should vary from the order in the chief source. These examples and those from the third group, illustrating transcription of parallel elements in titles, brought out some questions about the particular language versus universality of some numbering designations and thematic catalog numbers as they are found in chief sources.

The fourth problem dealt with arrangements. To some, the statement of medium for an arrangement, even though it includes the name of no person responsible or verb form specifying what has been done, in itself implies responsibility for that version and, therefore, should be transcribed as a statement of responsibility. Several examples illustrated the difference in transcribing these phrases as statements of medium in the title proper or other title information and transcribing them as statements of responsibility. It was apparent from the discussions that some music catalogers are uncomfortable with transposing so many elements from the order in which they are found on the chief source and that too often, perhaps, competent music catalogers could provide very different transcriptions of the titles and statements of responsibility for the same items.

Lowell Ashley
Virginia Tech

Jazz and Pop Music

The Jazz and Pop Music Round Table met in Minneapolis and, as always, a lively discussion ensued. The discussion focused on our mutual dissatisfaction with LC subject headings applied to items in the jazz and pop music genres. We have found that these subject headings do not reflect current usage in libraries across the country, and feel frustrated at the slow progress in effecting changes in subject access to these very vibrant, valuable, and growing forms. The round table is growing by leaps and bounds, however, and we hope our efforts will influence those empowered to change the current problems with subject access to jazz and popular music.

This is an open invitation to all those interested in jazz and popular music to join the round table. If you are unable to attend annual meetings of MLA, please do not let that prevent you from joining. Please contact Monica J. Burdex, Oviatt Library — Reference Department, CSUN, 18111 Nordhoff Street, Northridge, CA 91330; (818) 885-2268/4679. A directory of round table members was distributed in Minneapolis; members not present will receive a copy by mail.

Monica J. Burdex
California State University, Northridge
ORGAN MUSIC

Two papers were read in Minneapolis, the site of the fourth meeting of the Organ Music Round Table. The first of these was presented by Lois Rowell (Haverford College), who provided some notes on the discography of French organ music to 1800. The bibliography she prepared included the major works of thirty-five composers, mostly from the 18th century, and where recordings of these works could be located.

The second presentation, made by Ann Marie Rigler of Simpson College, Indianola, Iowa, was an annotated list designed to help in the selection of contemporary organ methods. In addition to primary and secondary choices of available organ methods, Ms. Rigler had sections devoted to pedal studies, performance practice, and improvisation. This bibliography greatly expands the materials cited in the second edition of A Basic Music Library (ALA, 1983).

The auditors of this session displayed a genuine interest in the papers and made useful comments of their own. The coordinator brought the session to a close after offering copies of five papers previously presented.

It should be noted that the organ crawl offered by the Local Arrangements Committee on Wednesday afternoon proved to be the most popular tour, with thirty participants.

Since this was the fourth year of meetings for the Organ Music Round Table, the by-laws require three letters of support for continuance, and the coordinator has already obtained these letters and given them to the MLA President.

Frederick James Kent, Coordinator
Free Library of Philadelphia

WOMEN AND MUSIC

Twenty-five people attended the second annual meeting of the Women and Music Round Table held in Minneapolis. The focus of the meeting was on collections of women's music. Judy Tsou described the Evangeline Lehman Collection at the University of Michigan, and presented a synopsis biography of the French composer, Peggy Daub then spoke about the process of locating manuscript collections of women's music using the following published bibliographical tools: Resources of American Music History, Andrea Hindman's Women's History Sources: A Guide to Archives and Manuscripts Collections in the United States, the National Union Catalog of Manuscript Collections, and Block and Neals-Bates' Women in American Music. She concluded that there are likely to be manuscript collections relating to women composers and performers which are not covered by these tools, and suggested that repositories could be surveyed by questionnaire in order to develop a comprehensive source for this type of information.

The rest of the meeting was devoted to information sharing about activities and publications in progress. Don Hixon and Don Hennessey spoke about the forthcoming second edition of Women in Music (published in Greenwood Press), and Michael Ragan and Jane Gottlieb presented a list of the proposed, unauthored essays for Volume III of The Musical Women: An International Perspective (also published by Greenwood Press), offering publication opportunities for those interested. Nancy Reich sent a report on the forthcoming College Music Society Critical Annotated Bibliography of Recent Writings on Women in Music, scheduled for publication this spring.

Finally, Margaret Ericson distributed copies of a bibliography of 1987 publications on the collective subject of women and music, which she compiled by searching various periodical indexes. Participants thought that this was a valuable resource, and Ericson agreed to continue this as an annual activity. The round table will also attempt to keep track of ephemeral materials not covered in published bibliographical resources.

MLA members who could not attend the session in Minneapolis are interested in activities of the round table should contact the coordinator.

Jane Gottlieb, Coordinator
The Juilliard School
Resource Sharing and Collection Development

Members: David E. Fenske, Chair; Jan Cody, Nina Davis-Millis, Peggy Daub, Melody Layton McMahon, Gordon Rowley, R. Wayne Shoaf, Marion Taylor, Susan R. Waddington, Lucretia Wolfe.

Charge: To study national trends in music collecting by analyzing specific policy statements regarding selection, acquisition, and collection development; to study trends in resource sharing. In addition, the committee considers the principles underlying the compilation of “basic” or “recommended” lists.

Annual Report, 1987: The committee met at the 1987 national meeting in Eugene in several public sessions.

The new members and the chairperson were notified of committee membership immediately before the meeting. Much of the meeting was devoted to organizing into several working groups: 1) Peer Institution Identification Working Group (Peggy Daub, Melody McMahon, David Fenske); 2) OCLC Project Working Group (Peggy Daub, Joan Kunselman, David Fenske); 3) Conspectus Issues Working Group (Jan Cody, Chair; Lucretia Wolfe); and 4) Resource Sharing Working Group (Marion Taylor, Chair; Gordon Rowley, Melody McMahon, Susan Waddington, Wayne Shoaf). The first two are connected to RSCD’s OCLC project and the other two to other continuing interests of the committee. In spring, 1987, Joan Kunselman resigned from RSCD.

The resource sharing area attracted much discussion at the Eugene meeting. RSCD decided that it wanted to gather information about formal or informal consortia concerning resource sharing, cooperative acquisitions, or other cooperative arrangements before addressing any of the specifics of the ALA guidelines. To this end, the working group identified above was formed to draft a survey in time for discussion at the mid-year meeting in San Francisco. The group met in San Francisco and a draft survey was submitted to the board in October 1987. This survey will be submitted to the MLA board prior to distribution.

Further adaptation and changes to the Conspectus were also discussed. Two agenda items were identified: 1) adoption for use with smaller academic and public libraries; and 2) the sound recording part of the Conspectus. RSCD has asked the RLG Music Program Committee to indicate its willingness to have RSCD work on the sound recording part of the Conspectus, its top priority. A working group was formed to develop optional approaches which were discussed at the San Francisco meeting.

The OCLC collection assessment project was extensively discussed. A report of the project was presented at the Eugene meeting. (A proposal was submitted to OCLC in summer 1986 to draw a random sample from the OCLC music score database and to compare the holdings of three clusters each consisting of five peer institutions. The purpose of the study is to test this approach as a tool for collection assessment in music.) A peer institution identification group was established; this group will identify three clusters of five institutions each using criteria approved last year. The study by the Administration Committee under Brenda Goldman has been identified as a resource to carry on the cluster study. Another resource may well be the NASM database concerning its members.

Submitted by
David E. Fenske

Conservatory Libraries Round Table

Sherry Vellucci, Coordinator

Charge: To provide a forum for discussion of conservatory library related issues by interested people at an annual meeting.

Annual Report, 1987: The CLRT held its third annual meeting at the MLA conference in Eugene, Oregon on Saturday, February 14, 1987. There were two topics for informal presentations with group discussion during and following each. The first topic for discussion was “Bibliographic Instruction for Performers,” led by Jane Gottlieb (Juilliard) who spoke about a bibliography course for performers which she developed at Mannes College. Also included was a presentation on a recently conducted survey on bibliographic instruction in music by Michael Ragan (student, Columbia University School of Library Service). The second discussion was led by Sherry Vellucci (Westminster Choir College) who spoke on “Organizing a Friends Group—Starting Small.” This was followed by remarks from Richard E. Jones (University of Wisconsin-Milwaukee) on enlisting new members and the relationship between groups and development offices. A cassette tape of the meeting was made for distribution to those who were unable to attend.

In October 1987 Sherry Vellucci officially resigned as coordinator of the Round Table and a new leader is being sought for the group. Jane Nowakowski (Westminster Choir College/Eastman School of Music) has volunteered to be the interim coordinator.

The fourth annual meeting in Minneapolis is being planned. Suggested topics for discussion include “An Argument for Automation: the Costs and Rationale for Automating a Conservatory Library” and “Dealing with Alumni and Guest Borrowers.”

Submitted by
Sherry Vellucci
Report from ALA Midwinter

The American Library Association Midwinter Meeting was held in San Antonio, Texas, January 9-14, 1988.

The Resources and Technical Services Division (RTSD) Audiovisual Committee, Producer/Distributor Contact Project Subcommittee has been contacting ALA conference exhibitors to express the desire for more standardization in packaging of AV materials (consistent and appropriate titles on both inside and outside, appearance of pertinent information needed to document the material, etc.). Their brochure, "Happiness Is Having One Title," is now being distributed; they are also considering other avenues for achieving the goal of more standardization. The MLA Representative to ALA attended this subcommittee meeting and a number of others during the conference.

The Association of College and Research Libraries (ACRL) Art Section business meeting included a report on the program regarding collection development of jazz materials which they are sponsoring at the upcoming annual meeting in New Orleans. Although the differing timetables of our two organizations were such that the ACRL group had to organize its program before the MLA Jazz Round Table could be brought into the picture, the Jazz Round Table has agreed to be listed as a cosponsor of the program. The ACRL Art Section is now also beginning to work on establishing regular ties with other arts organizations.

The chairperson of the Library Administration and Management Association (LAMA) Buildings and Equipment Section, Standards for Physical Space Requirements for Libraries Committee has worked out the arrangements for a liaison from MLA to the committee as we had previously discussed and is looking forward to his getting started.

The LAMA Personnel Administration Section Executive Board sponsored an information exchange at which Dr. Jose Marie Griffiths, Vice President at King Research in Rockville, Maryland, talked about the effects of automation on library roles and responsibilities and what current research tells about personnel issues. She spoke specifically about a King Research study on staffing needs at the University of California. Her definition of automation encompassed integrated library systems (online catalogs, acquisitions, circulation and serials control), bibliographic utilities for cataloging (OCLC, RLIN, etc.), online databases (BRS, Dialog, etc.), microcomputers, and CD ROM databases for staff and patron use. After automation there is a shift in types and levels of staff needed rather than a reduction of the numbers of staff needed. Usually there is a need for greater numbers of professional staff. Automation makes some tasks easier, particularly routine ones, freeing time for user-related activities usually done by professionals. Easier database searches may be done by end users who will then bring more complex searches to librarians. New activities as a result of automation include user education and training and a variety of “machine-minding” activities such as back-up, maintenance, trouble-shooting, etc. Often staff interrelationships will change. Those who actually use the system daily will become de facto "experts." Managers will not have this fluency and will have to rely on staff in new ways.

Brenda Chasen Goldman
MLA Representative to ALA

CHAPTER NEWS

Chesapeake

The Chesapeake Chapter of the Music Library Association will meet at the Donaldson Brown Center for Continuing Education at Virginia Tech in Blacksburg, Virginia on Friday and Saturday, May 13-14, 1988. The program will feature presentations on local folk music and archival resources for folk music. Other speakers expected to participate will address the use of European archival collections, transcriptions of Gershwin improvisations from archival recordings, and research in Russian music. For more information contact Lowell Ashley, Virginia Tech Libraries, Blacksburg, VA 24061-0434; (703) 961-4612.

The Executive Board and members of the Publications Committee of the Chesapeake Chapter met in Minneapolis, Saturday, February 13, to discuss the chapter's bio-bibliographical project, Twentieth-Century Chesapeake Composers: A Guide to Library Resources. Bonnie Hedges reported on the progress to date and pointed out the need for financial support and assistance from chapter members in order to proceed with the project. Members of the board agreed that the most immediate financial needs could be met, namely, money for mailing letters of inquiry to libraries and historical societies.

The scope of the study was then discussed and the sub-title was modified to A Guide to Library Resources in D.C., Delaware, Maryland, and Virginia. Plans were made for proceeding by compiling a list of libraries, their addresses and contact persons. Committee members volunteered to cover their respective regions: Southwest Virginia, Lowell Ashley; Northwest Virginia, Dan Clark; Richmond, Bonny Lyn Hall; Tidewater area, Bonnie Hedges; Washington, D.C. area, Bonnie Jo Dopp and Bonnie Hedges. Ned Quist (Baltimore) and Vernon McCart (Norfolk), not present at the meeting, offered their support. Information from chapter members on library resources or composers will be greatly appreciated. Assistance in locating resources in Delaware and areas in Maryland outside of Baltimore is an urgent need.

Send information to Bonnie Hedges, 1324 Richmond Rd., Apt. 3P, Williamsburg, VA 23185.

Dena Davis
Library of Congress

Greater New York

The fall meeting of the Greater New York Chapter was held on Thursday, December 10, 1987 in the Music Division's Special Collections room of the New York Public Library at Lincoln Center. About fifty music librarians met to hear a program entitled "Sound Recordings: Three Local Resources."

Chapter Vice-Chair Mark Smith introduced the three speakers: David Olan, president of Composers Recordings Inc.
New York State/Ontario

The annual meeting of the New York State/Ontario Chapter took place October 31, 1987 at the Eastman School of Music in Rochester, New York.

The morning session, Music Library Planning II, was a trial run for the plenary session held at the MLA conference in Minneapolis. James Farrington (Wesleyan University), Stephen Bradley (SUNY Buffalo), and Jim Cassaro (Cornell University) were the featured speakers.

During the lunch break, Mary Wallace Davidson led a tour of the Sibley Music Library which included the bindery and rare books areas. She then displayed and described the layout for the new music library, currently under construction and due to open in fall 1988.

The afternoon session sought to shed some light on a subject which continues to be somewhat of an enigma, namely, the copyright law and how it affects the music library.

According to Michael Murray (Boosey & Hawkes; President of the Music Publishers Association), several factors have combined to create problems for the music publishing industry: (1) a decline in music sales due to photocopying; (2) a decline in music literacy; (3) difficulty in finding information on the in-print status of a work due to the prevailing climate of buy-outs; and (4) the price increases of quality editions due to shorter runs of editions being printed. He stressed that libraries and educational institutions are part of the artistic community, and as such play a vital role as the final link in the "composer - publisher consumer" chain. Mr. Murray commented that photocopying to avoid purchasing one's own copy of music serves to undermine this chain. He further commented that if we, as music librarians, perceive problems with the copyright law, we should try to implement formal change in the law, instead of circumventing it. In retrospect, Mr. Murray's comments were telling when one views the recent outcome of the second five-year review of the law, just completed by the Register of Copyrights.

Charlotte Roederer (Musicologist; Lawyer, M & T Bank, Buffalo) responded to the music publishing crisis as described by Mr. Murray. Donning her musicologist's hat, she pointed out that the problems which technology poses to music publishing resemble those seen as the advent of printing technology threatened the quality of the manuscript as an artifact. The desire to get material distributed versus the desire to produce a quality item is a dilemma which remains with us still. Ms. Roederer challenged music publishers to take the lead in using computer technology to establish different tiers of publishing to meet demands for both inexpensive and "cadillac" editions, or even to produce parts on demand. In her role as a lawyer, Ms. Roederer answered previously submitted questions describing day-to-day situations in the music library where the copyright law comes into play.

Helen Khan (Librarian II, Music Department, Buffalo and Erie County Public Library) described how situations involving copyrighted music are handled in the Music Department of the BECPL. She prefaced her comments by describing various policies on in-library copying of recordings and photocopying used in other public libraries. Among the libraries she polled, policies ranged from very liberal to restrictive, thus illustrating the dilemma the music librarian faces when trying to set policy by example. Within the BECPL, Ms. Kahn noted that patrons are guided to vertical file material on copyright when questions arise.

"A Selected Bibliography on Copyright, With Special Attention Paid to Music" was compiled by Margaret Ericson (Ithaca College) to accompany the session.

Jim Cassaro, outgoing chair chair, presided over the business meeting, at which Alison Hall (Carleton University, Ottawa) was announced as the newly elected vice-chair/chair-elect. Pamela Jones succeeds Jim Cassaro as chair.

The next annual meeting will take place in fall 1988 at the newly-constructed Onondaga County Public Library in Syracuse.

Margaret Ericson
Ithaca College

Suzanne Meyers Sava
University of Toronto
NEW FACES / NEW JOBS

Elaine Breach, Cataloger, Washington State University.
Anita Breckbill, Music Recon Cataloger (part-time), Stanford University.
Diana Chlebek, Bibliographer, Fine Arts, Language, Literature, University of Akron.
Ann Churukian, Visiting Affiliate Librarian, Music Cataloger, Title II-C Opera Project, Indiana University, Bloomington.
Catherine D. Collins, Retrospective Conversion Project Librarian, Harvard University.
Barbara Greever, Cataloger, University of Idaho.
Joe Hinger, Foster Project Catalog Assistant, University of Pittsburgh.
Michele Koth, Visiting Affiliate Librarian, Music Cataloger, Title II-C Retrocon Project, Indiana University, Bloomington.
Ruthann McTyre, Public Service Librarian, Music Library, University of North Carolina at Chapel Hill.
Karen Moses, Senior Library Technician (Music), National Library Service for the Blind & Physically Handicapped.
Joy Pile, Foster Project Cataloger, University of Pittsburgh.

Carol Van Eenam, Assistant Cataloger, Troy State University, Alabama.
Mary Ann Vitto, Humanities Reference Librarian/Subject Specialist, University of Delaware.

CALENDAR

April 13-17: Sonneck Society, 14th Annual Conference, Shaker Village, Kentucky. Contact: George Foreman, (606) 236-4692.
April 20: MLA budget requests for 1988/89 due to the fiscal officer.
May 2: Agenda items and supporting documents for June meeting of MLA Board due to the president.
May 13: Deadline for copy for the May-June Newsletter.
May 13-14: Chesapeake Chapter, MLA, Spring Meeting, Virginia Tech, Blacksburg. Contact: Lowell Ashley, (703) 961-4612.

MLA NEWSLETTER
MUSIC LIBRARY ASSOCIATION
P.O. BOX 487
CANTON, MA 02021

Address correction requested
Forwarding and return postage guaranteed