Twenty-fifth Anniversary Celebration

The New England Chapter would like to invite the national membership to join in celebrating its 25th anniversary at a special meeting on Saturday, October 15, at Wellesley College. Wellesley, site of the chapter’s founding, lies in the greater Boston area, easily accessible from major transportation routes.

Noted author and librarian Dena Epstein is keynote speaker for the day-long event, which will feature a wide range of program topics. A new work for carillon, commissioned for the occasion from composer Roy Hamlin Johnson, will be premiered during a noonday recital by Sally Slade Warner in Wellesley’s academic quadrangle.

Plan now to join present and former colleagues for this special event at the height of New England’s most beautiful season. Letters of greeting and reminiscences from former chapter members are especially welcome. For further information, please write to Sarah J. Shaw, NEMLA Secretary/Treasurer, 22 Eames St., Providence, Rhode Island 02906.

Ross Wood, Chapter Chair
Wellesley College

MLA Bulletin Board Under Development

The Information Sharing Subcommittee of the Reference and Public Service Committee is developing a prototype for an MLA electronic bulletin board. From June 1988 through March 1989, this service will be administered by the North Carolina State Library under the name NCLIBS. Music Library Association members with Western Union access will be able to dial into the bulletin board for current listings of the subcommittee’s “Music Articles from Non-Music Journals” and “Reference Queries.” For additional information, contact Geraldine Laudati, East Carolina University, Greenville, NC 27858; (919) 757-6250; or Karl Van Ausdal, Appalachian State University, Boone, NC 28607; (704) 264-2472.

Award Applications Sought

The Music Library Association is soliciting applications for the fourth Walter Gerboth Award, established in memory of the esteemed member of the association, professor of music at Brooklyn College, and former head of the music library there.

The award is given to a member of the Music Library Association who is in the first five years of his or her library career, and who is seeking assistance for a research project in progress in music librarianship or music bibliography. It is desirable that the research lead to publication.

An application should be accompanied by two letters of support, one for the person and one for the project and should include vita as well as names of further references. It should describe the project and its significance and show the total budget, specifying the amount requested from the association (up to $500), sources of other funds if any, and the purpose of the funds requested. No funds will be awarded for capital purchases.

Applications should be submitted by November 15, 1988, to Gerboth Award, c/o James W. Pruett, Chief, Music Division, Library of Congress, Washington, DC 20540.

NOMINATIONS INVITED

MLA’s Publications Awards Committee invites the membership to submit nominations for the 1987 awards to be given in the following categories:

- The Vincent H. Duckles Award for the best book-length bibliography or other research tool in music.
- The best article-length bibliography or best article on music librarianship.
- The best review of a book or score in Notes.

The relevant works must have been published in 1987. With the exception of the Notes review, there is no limitation as to language or place of publication.

Nominations should be sent to Karl Kroeger, 9260 Newton Street, Westminster, CO 80030.
THE PRESIDENT REPORTS

By the time you read this the board will have held its June meeting. This is the meeting where the annual budget for the association is set. With many activities to discuss I anticipate that this should be a lively meeting.

Since last I wrote to you John Roberts has accepted the position of chair of the Resource Sharing and Collection Development Committee. The Development Committee has organized its work into two subcommittees, one to address fund raising matters and the other, matters relating to membership in our association. The number of job vacancies and the continuing concerns that I hear expressed about the rather small pool of available candidates indicates to me that we should be actively encouraging talented people to consider our profession in music. While teaching posts still remain scarce there are a number of different kinds of opportunities available in music library positions. Those of you who are interested might want to ask for some brochures on Music Librarianship as a profession from the executive secretary to give to students who might be interested in becoming music librarians.

At the recent MLA/MPA meeting the publisher representatives invited us to assist them in making representation to the Register of Copyrights about the copyright revision issue that was described in the September-October 1987 issue of this newsletter. As many of you will know from the session on copyright at the Minneapolis meeting, the Register of Copyrights did not recommend any action on this matter in his report to Congress on the recently concluded five-year review because he had had no supporting letters from the music publishing industry in this round of review hearings. We await further news from the Music Publishers Association about what actions they might take.

I am happy to report that the transition between executive secretaries has gone very smoothly. Linda in her usual efficient way packed her files and completed a job manual to assist Ralph in understanding this important position. Thanks once more to Linda for her help — and Ralph, welcome aboard.

MLA is an organization of volunteers. In these times of shrinking budgets and increasingly complex libraries I am sure that all of us feel the stress of adding yet another task to our repertory of responsibilities. I would like to take this opportunity to thank all of you who take an active roll in MLA for your time and effort on behalf of this association. As president I continue to need to draw on members with all levels of experience to assist me in running the programs that you as members have requested. I hope that many of you will be able to answer the call when you are asked.

This issue is the last that Nancy Nuzzo will edit for us. Jim Farrington will be in charge of the next issue. Nancy has done a magnificent job and I am sure that you all join me in thanking her for her efforts on our behalf. Nancy will become the chair of the Publications Committee.

Lenore Coral
MLA President

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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 the incoming editor: James Farrington, 58 Fountain Avenue, Middletown, CT 06457; (203) 347-9411 x 2529. The deadline for submitting copy to the editor for the September-October issue is August 15, 1988.

National meetings of MLA
Present an array
Of round tables, panels, and concerts galore, all
Under the guidance of Silver and Coral.

Joan Falconer
University of Iowa

*
FROM THE EDITOR

It is time to welcome a new editor to these pages—James Farrington, Music Librarian at Wesleyan University in Middletown, Connecticut. Jim’s most recent MLA activities include hosting the spring meeting of the New England Chapter, reading his paper “The Enhancement of Audio Playback in a Library” at the Minneapolis annual conference, and membership in the Administration Committee’s Music Library Facilities Subcommittee. He is also active in the Sonneck Society as indexer of that organization’s Bulletin and journal, American Music.

Although Jim’s appointment as editor officially begins on July 1, he has already been busy setting up postal accounts and determining the newsletter calendar and budget for the coming year. Material for the September-October issue and following should be sent to Jim at 58 Fountain Avenue, Middletown, CT 06457. His phone numbers are (203) 347-9411 x2529 (work, 8 a.m.–4 p.m., M-F) and 347-4457 (home). To facilitate editing the newsletter, Jim asks those who use a word processor to consider sending their disks in addition to a paper copy. Jim uses WordPerfect 4.1 on an IBM PC, but has the means to translate most other word processing software except Apple and Apple-compatible. Any author who sends a disk should tell Jim exactly what software and hardware was used.

Welcome, Jim, and best wishes!

And now it is time to say goodbye. Editing the newsletter has been a wonderful way to get to know more of you, and that is the aspect which I shall miss most. My sincerest thanks to those who have contributed material to the newsletter during my term as editor. You are the reason the newsletter has flourished; may your ranks swell!

I would like to acknowledge the support of the University Libraries, SUNY at Buffalo, in covering telephone and other incidental expenses, and thank my colleagues in the Music Library for their encouragement and support. The folks at Parkside Press in Buffalo, who have been unfailingly helpful and pleasant, deserve a round of applause for their fine work. Finally, special thanks to my husband Dave, not only for sticking some 32,000 labels, hauling 2500 pounds of newsletter to the post office, folding, stuffing, stamping, sorting, bundling, and numerous other essential tasks, but mostly for standing by me.

Nancy Nuzzo
Retiring Editor

PLACEMENT SERVICE NEWS

As your new placement officer, I would like to thank Laura Dankner for all her help during this transition period. Laura has done a wonderful job for the past two years, and she has left the placement documentation in a state of model organization. Thank you, Laura, and congratulations on your recent election to the MLA Board of Directors!

The Placement Service membership continues to grow, and there appears to be a wide variety of jobs opening up. Qualified music librarians continue to be in demand. I think that movement in the profession is a healthy sign, although our concerns regarding salaries, qualifications and job expectations remain.

I will be attending MLA in New Orleans this summer, and will be spending some time at the MLA desk in the exhibit area. Please drop by if you are attending; it would be good to match faces with names and telephone voices. And please don’t hesitate to contact me with questions or suggestions regarding the Job List or other placement issues. I look forward to hearing from you, and hope that I can be of service.

Paula D. Matthews
MLA Placement Officer

MLA’s Continued Financial Health

At its meeting in Minneapolis in February the Finance Committee reviewed the association’s budget and investment policies and is pleased to report that the organization is in good financial health and that we seem to be on target with our fiscal program.

We noted with some concern that due to increased costs we would have been operating at a deficit at this point without last summer’s increase in dues. As a result of the increase, which was designed to prevent further incremental increases for several years, a slight surplus is anticipated for the current fiscal year.

Finally, the Investments Subcommittee noted that despite the October 1987 shock in the stock market the association’s conservative investment policy is also on target. As of the February meeting the association’s endowment had not suffered any substantial loss.

For the Finance Committee,
Richard P. Smiraglia
Fiscal Officer, Retired

MLA’s Placement Service assists music librarians who seek initial or new employment and informs members of developments in the job market. To these ends the Service publishes a monthly Job List of positions currently available.

Individual registrations are
$10.00 per year.
Institutional registrations are
$15.00 per year.

Employers may advertise in the Job List without charge.

To join the Placement Service: contact the MLA Business Office, P.O. Box 487, Canton, MA 02021; (617) 828-8450.

To list a position or for any additional information: contact Paula Matthews, Ladd Library, Bates College, Lewiston, ME 04240; (207) 786-6267.
As a new appointee, I thought it would be helpful to me and perhaps informative to other MLA members if I outlined here some of the activities of this office. By way of introduction to the administrative services of MLA, it may be useful to point out that the appointed offices of Executive Secretary, Treasurer, Convention Manager, Placement Officer and Publicity Officer are responsible for various organizational matters for the association. It goes without saying that professional issues in the field of music librarianship and policies of the Music Library Association are debated and/or determined by the elected officers and members-at-large of the Board of Directors as well as by MLA's various committees. Consequently, any concerns with respect to professional matters or MLA policies should be communicated to appropriate elected officers or committee chairs.

The editors of MLA publications hold a special place within the organization since they are responsible for the quality of research and creativity which represents MLA to the scholarly community. The Notes editor, responsible for our major and most distinguished publication, directs the editorial content and production of the journal on an extremely rigid schedule. The editor of the monthly Music Cataloguing Bulletin compiles information sent by LC, MLA's Bibliographic Control Committee, and other correspondents. The Newsletter editor has the task of soliciting and compiling information from a multitude of sources, also on a fixed schedule. The series editors likewise screen submissions and direct production but without predetermined schedules. All questions and comments with respect to the content of these publications should be communicated to the appropriate editors.

The other face of MLA has to do with the more mundane kinds of things required of any professional organization: membership services, publication order, delivery and payment, receiving and expending funds, arranging for the annual convention, publicity, etc.

My particular responsibilities are several. The executive secretary serves as the "interface" between MLA and the company with which we have contracted to provide subscription services, Academic Services (the Canton, MA address seen on our publications reaches Academic Services). Practically, this means that I receive invoices and correspondence from Academic Services. Invoices are of course reviewed for accuracy and then submitted to the treasurer for payment. Other correspondence includes inventory and sales reports of MLA publications which I am to summarize for the Publications Committee and the board. Orders for publications, memberships and subscriptions should be directed to the Canton, MA address. Changes of address for memberships and subscriptions should also be sent to that address. Anyone experiencing difficulty with orders, memberships, subscriptions or address changes should contact me at the address below and I will investigate the problem.

The executive secretary serves as the contact for membership inquiries and new members. I can provide copies of the brochure describing MLA, membership application forms, and order forms with a list of publications available for purchase. New members will receive the Membership Directory. MLA also has a brochure about Music Librarianship as a profession which is free upon request. I keep a supply of the Directory of Library School Offerings in Music Librarianship, 2nd ed., compiled by Annie Thompson and the MLA Education Committee. Copies are available for $5.00 (prepaid, with a check made out to MLA).

This office also serves as the keeper of the Calendar and the Administrative Structure. The MLA calendar is maintained on a fiscal year basis. It records all activities that are to be accomplished by date. The calendar is approved at the June board meeting and then distributed to everyone who has responsibilities associated with it. (Copies can be provided to anyone who does not automatically receive one.) The Administrative Structure, which lists all officers, committee chairs and members, round tables, representatives to other organizations, chapter chairs, etc. is also maintained by this office. The document is published at least annually in the Newsletter and in Notes. It is a dynamic document in the sense that appointments and resignations do not necessarily correspond to an annual cycle. The most current version can be obtained by contacting me.

Associated with the Administrative Structure is a set of mailing labels. I can create mailing labels or a diskette copy of the Word Perfect text files for those members (such as the President, Recording Secretary, Newsletter Editor, Fiscal Officer, Treasurer, Program Chair, etc.) who need to mail to the principals in the structure. Please request such sets of labels or diskette copies at least two weeks prior to the need for mailing.

The Executive Secretary also assumes responsibility for maintaining contact with related organizations. This can range from establishing newsletter exchanges to sharing information regarding organizational matters.

With respect to mailing and printing, this office oversees the printing and mailing of the Convention Preliminary Program and Ballot, stationery and envelopes, brochures, application forms, membership invoices and other forms, and the Membership Directory.

The Executive Secretary serves, ex officio, on the Development Committee, Publications Committee, and Finance Committee.

For most of the above, I must also prepare a detailed annual budget request for consideration by the Finance Committee and the Board of Directors.

The transition in this office has been accomplished smoothly and this was entirely due to the efforts of my predecessor, Linda Solow Blotner. She did an outstanding job in organizing and implementing the affairs of the office and in orienting me to my responsibilities. Allow me to express our most appreciative thanks to Linda for her service to MLA.

A. Ralph Papakhian
MLA Executive Secretary
Indiana University Music Library
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papakh@iu.bacs.bitnet
papakh@gold.bacs.indiana.edu
Some of the best music-making of the year happens at summer music festivals. Listeners need not turn off their ears for the summer and expect only junk music for three months; neither must readers shut down their brains and consume potboilers and mind-numbing equivalents of daytime TV dramas. Summer reading can be pleasurable without being trite and for the student or worker tied to the "school year" summer may be the best time for guilt-free reading of fiction. Still, the beach is not the best environment for a valued first edition (or an expensive library book) and a novel that needs to be studied in order to be appreciated may be inappropriate for the hammock. This column presents a second annual list of good books to vacation with. At the end of the summer, tell us what you read and can recommend for readers next year.

Karl Van Ausdal recommends a novella by Josef Skvorecky entitled *The Bass Saxophone* which he says is "an excellent evocation of a small (musically related) part of life in Nazi-occupied Czechoslovakia. Included in the same volume is an essay, 'Red Music,' that provides cultural and historical background concerning jazz in Eastern Europe since the 1930's." I am prepared to enjoy this short novel because I was completely beguiled by Skvorecky's more recent music fiction offering, *Dvorak in Love.* This "lighthearted dream" as it is subtitled is both an affectionate portrait of "Old Borax" and a commentary on much of his music, especially the cello concerto. Skvorecky is a Czech in Canada, a jazz musician, an appreciator of American freedom and inventiveness. He writes of fellow Czech Dvorak during his time in America (1892-95), where he met several black composers and became interested in minstrel shows and Negro spirituals. The novel offers reflections of Dvorak rather than an internalized sense of him, though lively evocations of the people surrounding the composer (Mrs. Jeannette Thurber, Will Marion Cook, Theodore Thomas, members of his family) are presented since they are allowed to tell the story by describing him, from all angles. This is a lovely book, lyrical and tender, as much a tribute to North America as was Dvorak's own Ninth Symphony. For anyone reachable by Dvorak's music, it is highly recommended.

*Keeping Warm* is surely easy to do in summer, and this wonderful first novel by Mary Gardner involving young widow Kay Lombard and her two kids will keep readers warm inside even in the coldest air-conditioned room. Kay is a North Dakota college English teacher with a passion for country music, especially as sung by Billy Calloway. Melancholy, sentimental cowboy lyrics permeate the story and help it along. The contrasts between country music's fantasy romance and real fleshy, bloody love life are sometimes stark and sometimes blurred in this charming story with a blue beginning, a happy middle and a satisfying ending. Woman meets man, man meets the family, connections are made, and everyone is changed for better by it all.

Speaking of country music, Kinky Friedman, of "Kinky Friedman and the Texas Jewboys," has written a murder mystery which skillfully uses the lyrics of Hank Williams songs as clues to the who-dunit puzzle. *A Case of Lone Star,* starring Kinky himself as the amateur detective, mixes country corn and boisterous New York toughness. The author gives himself the best wisecracking lines, three good-looking women, a cat he cares about, plenty of beer and a passel of friends, some of whom he'd be better off without, of course. A marvelous hammock item, especially if you too have a cat and some beer close by.

Now that I've worked cats into the conversation, mention must be made of the perfect beach book for this summer, but I challenge you to find it! *The Cat Who Played Brahms,* by Lilian Jackson Braun, was only published in paperback; I doubt that any library both bought and cataloged it. It's a slightly silly mystery with a wry feminist attitude that can be recommended especially to sweet wizened old women since a main character in it is a WOW herself (not so sweet). The language is bright and funny and the story just sordid enough to warrant being classified a mystery. The detective in it once dated a woman who "listened to nothing but Brahms" so "he would never forget good old Opus 102," a tape of which the cat plays at a crucial point in the denouement. That's about the extent of the music discussion in this good-hearted, not at all mysterious story, but there's plenty of cat observation here. *The Cat Who...* series may be found in large paperback bookstores or shops specializing in mysteries.

Books discussed in this column:


Gardner, Mary. *Keeping Warm,* 1987, Atheneum. $17.95.


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. Send them to Bonnie Jo Dopp, Biography Division, District of Columbia Public Library, 901 G St., N.W., Washington, DC 20001.
Music-Related Articles From Non-Music Journals

Compiled by the Information Sharing Subcommittee of the Reference & Public Service Committee:
Geraldine Laudati, Chair; Norma Jean Lamb, Editor; Gene Leonardi & Shannon Willner, contributors.

Antheil, George

Banjo—History

Bernstein, Leonard

Billings, William

Carnegie Hall
Oestreich, James R. “Expert witness.” Connoisseur 218/914 (Mr ’88): 72-76. (Discussion of the hall’s acoustics following renovation.)

Cataloging of Music

Censorship

Collection Development—Music

Comden, Betty and Green, Adolph

Composition (Music)

Dance Music, French
“Musique et danse.” Pour la Danse 118 (No ’85): 35-41. (Interviews with and biographical profiles of French composers of dance music.)

Dance Music, Jazz
“Quand la jaz est la . . .” Pour la Danse 137 (Ju ’87): 46-51; and 138 (Jl-Ag ’87): 44-49.

Fuld, James

Gay, John—The Beggar’s Opera—Libretto

Haimovitz, Matt

Indians of South America—Guatemala—Music

Jazz Music—Discography
Freedman, Maurice J. “Jazz compact discs for your library.” Library Journal 112 (N 15 ’87): 40-44.

Kander, John
Steyn, Mark. “All that jazz.” Plays and Players (Fe ’88): 12-14.

Madonna

Music—Computer Applications

Music—Criticism
Music—Instruction and Study
Lehman, Paul R. "Reform in music education: What to do until we reach Utopia." *Design for Arts Education* 89/1 (Se-Oc '87): 2-11.
"The music curriculum for grade one of the 4-year elementary-school." *Soviet Education* 30/1 (Ja '88): 94-101.
Smetanin, B. "Do you love music?" *Soviet Education* 30/1 (Ja '88): 24-28.

Music—Interpretation

Music—Philosophy and Aesthetics

Music—Physiological Aspects

Music—France—House of Savoy

Music—Spain

Music, Influence of

Music, Popular (Songs, etc.)

Music Appreciation
Monk, Dennis C. "The 'flaw' in the ointment: Who will teach the understanding of music?" *Design for Arts Education* 89/2 (No-De '87): 2-7.

Music Therapy

Musical Revues, Comedies, etc.—Lyrics

Musical Form

Musicians—Diseases and Hygiene

Mutter, Anne-Sophie
Dombeg, John."Head-strong." *Connoisseur* 218/914 (Mr '88): 130-135.

continued on page 11
MLA ADMINISTRATIVE STRUCTURE

BOARD OF DIRECTORS

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1991 Meeting (Indianapolis, date to be determined)
Program: Jane Gottlich (Juilliard School), Chair; David Day, Anna M. Thompson (ex officio)
Local Arrangements: Anna M. Thompson (Indianapolis-Marion County Public Library), Chair

Publications: Nancy B. Nuzzo (State University of New York, Buffalo), Chair; Susan Dearnborn, A. Ralph Papakhian, Dawn R. Thistle, Sherry L. Vellucci, and editors of the following publications:
Music Cataloging Bulletin: Elizabeth Gamble (Cornell University)
Index Series: Michael Fling (Indiana University), Interim Editor
Newsletter: James Farrington (Wesleyan University)
Notes: Michael Ochs (Harvard University)
Technical Reports: Richard P. Smiraglia (Columbia University)

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Convention Manager: Martin Silver (University of California, Santa Barbara)
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Subcommittee:
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Nominating: For the November 1988 ballot: Don L. Roberts (Northwestern University), Chair; Janice Jenkins, John H. Roberts, Judy Weidow

Program:
1989 Meeting (Cleveland, March 12-18)
Program: Shirlene Ward (Northwestern University), Chair; David Day, Kirby Dilworth, Linda Filder, Jane Gottlich, Dale Hudson, Melody McMahan (ex officio), Timothy Robson (ex officio), Gordon Theil
Local Arrangements: Timothy Robson (Case Western Reserve University) and Melody McMahan (Cleveland Institute of Music), Co-Chairs; Elmore Barber, Nancy England, Karen Griffith, Kathy Macewiczko, Carolyn Rabson, Sheila Rothb, Kathleen Shamp, Dolores Spence, Linda Sperry, Helene Stern, Eric van der Schelle

1990 Meeting (Tucson, February 11-17)
Program: David Day (Brigham Young University), Chair; Kirby Dilworth, Jane Gottlich, Dale Hudson, Dorman Smith (ex officio), Shirlene Ward
Local Arrangements: Dorman Smith (University of Arizona)

SPECIAL COMMITTEES

Ad Hoc Committee on Management Services: Gordon Rowley (Northern Illinois University), Chair; Linda Solow Blotner, Mary Wallace Davidson
Administration: Nina Davis-Milllis (Massachusetts Institute of Technology), Chair
Subcommittees:
Automation: Nina Davis-Milllis, Chair pro tem, Keiko Cho, Gail Sonnemann (Online Reference Services Subcommittee Liaison)
Music Library Facilities: James P. Cassara (Cornell University), Chair; Joyce Clinkscale, James Farrington, Carolyn Johnson, Gordon Theil
Personnel: Carol Tatian (Brown University), Chair; Charles C. Coldwell, Patricia Finken, Paula D. Matthews (ex officio), Carolyn Rabson, Edith Tibbitts
Statistics: Patricia B.M. Brennan (Rhode Island College), Chair; William McColligan, Melva Peterson, Nyal Williams

Awards
Publications: Karl Kroeger (University of Colorado), Chair; Harold Diamond, Thomas F. Heck
Walter Gerboth Award: James W. Pratt (Library of Congress), Chair; Linda Solow Blotner, Maria Calderisi

Bibliographic Control: Joan Swankem (Eastman School of Music), Chair; Joan Swankem (Descriptive Cataloging), David Sommelfiel (LC Representative), Richard W. Griscom Jr. (MARC Formats), Elizabeth Gamble (MCB Editor), Joan Schutte (OCLC Representative), Ed Frazier (RLG Representative), J. Bradford Young (Subject Access), to be appointed (WLN Representative)

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028 Field: James P. Cassara (Cornell University), Chair; Margaret Welk Cundiff, Candice Feldt, Richard W. Griscom, Jr. (ex officio), Sue Ellen Stansel

World Music: Jennifer Posi (Middlebury College), Chair; Judith Kaufman (resource person), Mary Russell, Laurel Sercombe, Louise Spear

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Information Sharing: Geraldine Lautz (East Carolina University), Chair; Pamela Bowden, Dean W. Corwin, Norma Jean Lamb (editor of "Music-Related Articles"), Gene W. Leonard, Judy Tsou, Karl Van Ausdal, Chunman Willner

On-Line Reference Services: Robert L. Acker (De Paul University), Chair; Adria C. Beckham, John E. Druesedow, Jr., Gail Sonnemann, Helene Stern, Minni Tachiro

Resource Sharing and Collection Development: John H. Roberts (University of California, Berkeley), Chair; Jan Cody, William Coscarelli, Peggy Daub, Gordon Rowley, R. Wayne Sloat, Marion Taylor, Judy Tsou, Susan Waddington, Lou Wolfe

Archives, Joint Committee with the University of Maryland: William Parsons (Library of Congress), Chair; Elizabeth Auman, Dena Epstein, Lenore Coral (ex officio), Bruce Wilson (Curator)

Council of National Library and Information Associations: Kathleen Haelfliger (Columbia University) and Christine Hoffman (Manhattan School of Music)

Ad Hoc Committee on Copyright Policy and Implementation: Bruce Wilson (University of Maryland) and Margaret Welk Cundiff (Library of Congress)

International Association of Music Libraries, Archives, and Documentation Centres. U.S. Branch: Governing Board, RILM/US Office: Samuel Pogue (AMS), Chair; Edmund A. Bowles (MLA), Karl Kroeger (Sonneck Society)

Joint Committee on Retrospective Conversion in Music: John H. Roberts (University of California, Berkeley), Chair; Lenore Coral (JAML-US), Mary Wallace Davidson (AMLG), Gerald Gibson (ARSC and AAA), Richard E. Jones (REMS), Glean Patton (OCLC), Lucia Rather (LC), Richard P. Sminglina (MLA), David Smith (LC), Joan Swaneck (MOUG), Lynne Toribara (RLG), to be appointed (WLN)

Music Publishers Association, Joint Committee: Nina Davis-Mullis (MIT), Coordinator of MLA Representatives; Jean Bowen, Lenore Coral, Kathleen Haelfliger, William C. Ronick, MLA Representatives

National Information Standards Organization: Lenore Coral (Cornell University), MLA Representative to Committee Z-39

XIII.18 Committee: Garrett Bowles (University of California, San Diego) and Richard P. Stitiraglia (Columbia University), Joint Delegates

ROUND TABLES

Coordinator:

Archives: David Farneth (Kurt Weill Fellows)

Band: Anna M. Thompson (Indiana-Marion County Public Library)

Bibliography: to be selected

Conservatories: Jane Nowakowski (Eastman School of Music)

Film Music: Stephen Wright (Northern Illinois University)

Jazz and Popular Music: Monica Burdix (California State University, Northridge)

Large Research Libraries: John E. Druesedow, Jr. (Duke University)

Music Cataloging Practices: Daniel Kinney (State University of New York, Stony Brook) and Nancy Kobulka (University of Miami, Coral Gables)

Organ Music: Frederick Kent (Free Library of Philadelphia)

Small Academic Libraries: Gene W. Leonard (North Carolina Central University)

Social Responsibilities: Timothy Robson (Case Western Reserve University)

Women and Music: Jane Gottlieb (Juilliard School)

CHAIRS OF THE REGIONAL CHAPTERS

Chesapeake: Deatu S. Davis (Library of Congress)

Greater New York: Paula Morgan (Princeton University)

Midwest: Beth Christensen (St. Olaf College)

Mountain-Plains: Carolyn Dow (Lincoln Public Library)

New England: Ross Wood (Wellesley College)

New York State/Ontario: Pamela Jones (State University of New York at Buffalo)

Northern California: Michael Coley (San Francisco Public Library)

Pacific Northwest: Marcia Reed (Seattle Pacific University)

Pennsylvania: Kirby Dillow (Carnegie Library of Pittsburgh)

Southeast: Nancy Kobulka (University of Miami)

Southern California: Monica Burdix (California State University, Northridge)

Texas: Avery Sharp (Baylor University)
Currently-Available Committee, Chapter, and Round Table Publications and Services

MLA Executive Secretary
Music Librarianship: Is it for you?
Music Library Association: What's the score?
MLA's informational brochures. Available at no charge from A. Ralph Papakhian, Music Library, Indiana University, Bloomington, IN 47405.

Administration Committee. Music Library Facilities Subcommittee
National Equipment Inventory.
A computerized listing of audio equipment (amplifiers, turntables, cassette decks, reel-to-reel tape players, CD players, and headphones) used by music libraries nation-wide. Used as a referral service when considering such equipment for purchase. Available at no charge from Gordon Theil, Music Library, Schoenberg Hall—UCLA, 405 Hilgard Avenue, Los Angeles, CA 90024; (213) 825-4882.

Bibliographic Control Committee. 028 Working Group
A position paper and the problems of transcribing information into the 028 field (publishers number for music). Covers LC practice, specific transcription problems, indexing of the field in selected local systems and national bibliographic utilities. Recommendations for solutions to the problems are outlined. Available at no charge from Jim Cassaro, Cornell University, Music Library—225 Lincoln Hall, Ithaca, NY 14853-4101.

Education Committee
Available for $5.00, payable in advance to MLA, from A. Ralph Papakhian, Music Library, Indiana University, Bloomington, IN 47405.

Public Library Committee
Handouts from the committee's panel discussion at the 1988 annual meeting. Available for $1.00, payable to Anna M. Thompson, from Anna M. Thompson, Arts Division, Indianapolis-Marion County Public Library, P.O. Box 211, Indianapolis, IN 46206.
Taking the mystery out of music.
Eight-hour pre-conference workshop on music materials and reference service available to state or national associations, presented by members of the Public Library Committee. Four sessions are presented: 1) Biography and General Music Reference; 2) Vocal Music (Songs, Hymns, Opera, etc.); 3) Recordings, Reference and Collection Development; 4) Music Business Information.

Jazz and Popular Music Round Table
Membership directory.
List of persons who attended sessions at MLA conferences or requested they be added by contacting the coordinator. Available at no charge from Monica J. Burdex, Reference Department—Oviatt Library, California State University—Northridge, 18111 Nordhoff Street, Northridge, CA 91330.

Organ Music Round Table
An annotated list designed to help in the selection of contemporary organ methods. In addition to primary and secondary choices of available organ methods, there are sections devoted to pedal studies, performance practice, and improvisation.
Lois I. Rowell. French organ music to 1800: Some notes on discography. 1988
Bibliography of major works of thirty-five composers, mostly from the eighteenth century, and where recordings of these works can be located.
Both items are available at no charge from Frederick James Kent, Head, Music Department, Free Library of Philadelphia, Logan Square, Philadelphia, PA 19103.

Women and Music Round Table
Margaret Ericson, compiler. Women and music 1987: A selective list of material published or released in 1987 on the collective subject of women and music. 1988
A selective bibliography of materials published in 1987, including books, periodical and newspaper articles, score anthologies, recordings, videos, and reviews relating to the collective subject of women and music. Available at no charge from Margaret Ericson, Ithaca College Library, Music/Audio Department, Ithaca, NY 14850. This will be an annual publication, and relevant items for inclusion in the bibliography should be sent to the compiler.

Midwest Chapter. Bibliographic Instruction Committee
Available for $2.00, payable to MLA—Midwest Chapter, from Kiyo Suyematsu, Secretary-Treasurer, MLA—Midwest Chapter, Mankato State University, Box 5, Mankato, MN 56001.

Mountain-Plains Chapter
Administration Committee

— Automation Subcommittee

The Automation Subcommittee is undergoing a restructuring and a reexamination of its purpose and charge. It is presently being chaired by Nina Davis-Millis, in her capacity as chair of the Administration Committee. During the Minneapolis conference, Davis-Millis met with committee members and former members, representatives of various system user groups, and other interested colleagues, to discuss directions the committee ought to be taking. These discussions highlighted the committee’s potential to serve as a communications forum or information clearinghouse. In the months to come we hope to expand on these ideas, and to explore possible avenues of communication between the committee and the music user groups. We also hope to expand our membership; anyone interested in this committee’s activities should contact Nina Davis-Millis, Music Library, 14E-109, Massachusetts Institute of Technology, Cambridge, MA 01239; (617) 253-5636.

Nina Davis-Millis

Opera—Films


Operas—England—18th Century


Orpheus (Chamber Orchestra)


Popular Music


Schmidt, Harvey


Tchaikovsky, Peter Ilich


Trouvères


Upshaw, Dawn (Soprano)


Verdi, Giuseppe

Kahan, Martine. “La danza nelle versioni parigine delle opere di Verdi.” La Danza Italiana I (Fa ’84): 43-60.

Vienna—Cultural Life

In Memoriam: Thor E. Wood

Thor E. Wood, Chief of the Performing Arts Research Center of The New York Public Library, died April 28, 1988 in New York of complications from AIDS. He was 55 years old.

Thor Wood once said that he knew that he wanted to be a music librarian in high school. Such prescience — unusual in a field which most practitioners haven’t even noticed until well after college — may account for his rapid rise to eminence. Majoring in music and no doubt making himself busy in the library, Thor attended Pomona College. After graduating in 1954, he went north to Berkeley for a library degree and then cast to Princeton for graduate study in musicology. While pursuing an M.F.A. and helping to organize Princeton’s record collection, Thor spent the summer of 1958 working as a summer substitute at The New York Public Library, an augury of the future. But first he journeyed back to the midwest, to Urbana where he assumed the position of music librarian at the University of Illinois in 1960.

When Lincoln Center was built in 1964, and The New York Public Library moved its research collections of music, dance, and theatre to the new location under the administrative umbrella of the Performing Arts Research Center, Thor was tapped as its first Chief. Then only in his early 30s, he went on to serve the office with distinction for twenty-three years.

Thor’s enjoyment of travel — he was especially fond of hiking — may have influenced his lively involvement in IAML of which he was president in 1974 and a leader in the Public Libraries Commission for many years thereafter. An active supporter of contemporary music and a director of the American Music Center, Thor, with his wife Ann, was a familiar sight at many concerts of new music in New York. Although he never considered himself a political activist, Thor took pride in his involvement in such organizations as Dignity and the Gay Fathers Forum. He and Ann were also particularly pleased by the accomplishments of their two daughters, Elizabeth and Frances.

Thor’s last two years were difficult ones, battling against the AIDS to which he finally succumbed. Throughout this struggle, his concern for the library never flagged; he was still working a week before he died. He set us all an example of courage and devotion. We shall miss him.

Susan T. Sommer
New York Public Library

NISO News

This winter, at our request, NISO sent packets about paper quality to all of the members of the Music Publishers Association. Although we will probably not see an immediate improvement in the quality of paper on which music is published, I believe that this packet raised the consciousness of many of the American music publishers.

I think that we as music librarians must continue to voice our concern and encourage music publishers. We must also become active in environmental movements to encourage paper manufacturers to cease making the environmentally hazardous acidic papers. The question was raised by MPA representatives at the recent MLA/MPA meeting whether we would be willing to pay slightly higher prices (no figures were given) for music published on durable papers. If the NISO documentation is correct, music publishers should be able to find paper suppliers who can produce acid-free paper at the same price as the inferior papers.

NISO Standards under review right now include the formation of Standard Technical Report Numbers; Format for Scientific and Technical Translations; Library Materials—Criteria for Price Indexes; Serials—Claims for Missing Issues; and Patent Documents—Identification of Bibliographic Data. If any of you are curious about any of these documents please let me know.

Lenore Coral
MLA NISO Representative

Copyright Hotline Update

Prior to the fall, 1987 MLA/MPA meeting I received a number of comments from members about unsatisfactory responses they had received when they phoned numbers from an MPA handout entitled “Copyright Hotlines.”

The MPA has told us that this list is now out-of-date. Further, questions about copyright are usually complex and require more research than can be conducted over the telephone. MLA members with copyright questions will be better served by writing to the publisher in question. The envelope should indicate that the letter enclosed should be directed to the Permission Desk.

Lenore Coral
MLA Representative, MLA/MPA
Joint Committee
Southern California

The rain cleared for a beautiful day at the Huntington Library on Friday, October 30, the MLASCC co-sponsored first day of the Conference on Los Angeles' Musical Heritage. The day was filled with exciting, informative and often humorous facts about Los Angeles' musical history — from the beginnings of musical activity in the late nineteenth century, to early days of dance, the Hollywood Bowl, Jazz and Big Bands, and the WPA projects of the 1930’s, as well as the individuals and ethnic groups that have given Los Angeles such a colorful and unique musical life.

The morning began with an eye-opening (literally and figuratively) talk by the irrepressible Nicolas Slonimsky who, after he had finished extolling musicologists as the best cure for insomnia, recounted his short-lived career conducting the Los Angeles Philharmonic in the 1933 Hollywood Bowl season. His experiences in the exciting days of the early twentieth-century avant-garde and close personal association with the other composers and performers of the time made a most fascinating talk. His program of the summer of 1933 included works by Cowell, Varese, Ives, Harris and Schoenberg. Unfortunately, his taste for avant-garde repertoire did not please the "deaf old dowagers" that ran the Philharmonic, and, according to Slonimsky, his "conducting career came to a jarring halt" after that summer.

The remainder of the morning was filled with facts and resources of Los Angeles' musical past including Jeannie Pool's history of Los Angeles concert halls of the nineteenth century and the concomitant growth of Los Angeles as an artistic center, Kathy Glenn's overview of music periodicals published in Los Angeles from 1880 to 1987, and Naima Prevots-Wallen's history of early choreographers, dancers and dance teachers from 1915-1937. The informative discussions and slide presentations that accompanied these talks gave us all a new sense of both the abundance and the spirit of the music and dance activity in Los Angeles in the early days.

The afternoon sessions moved us farther along in Los Angeles' musical history with Peggy Gilbert's fact- and gossip-filled view of vaudeville, big bands and jazz in the 1920's, 30's and 40's. Gilbert, still an active saxophonist, brought a most interesting view of life as a musician and a woman in those times.

Steve Fry presented yet another aspect of musical life in the economically distressed 1930's with his informative talk on the WPA Federal Music Project. Steve included in his presentation the location of resource materials for study of the WPA project in Los Angeles.

The afternoon continued with two presentations of ethnic influences in Los Angeles as Ronald Riddle spoke about Chinatown's underground music and Michael Meyer reviewed European émigrés and their music. These talks were balanced with facts from the life of a native Angeleno composer, Elinor Remick Warren, presented by Virginia Bortin. Bortin focused on Warren's early musical reminiscences of Los Angeles.


The day concluded at Pasadena City College with a showing of the original 1925 silent version of "Phantom of the Opera" with the legendary theater organist Gaylord Carter.

Deborah Smith
Occidental College
New England

The spring meeting of the New England Chapter was held on April 8 at Wesleyan University, Middletown, Connecticut. The morning session, “Special Music Resources in the Connecticut Valley,” began with a presentation by Mark Slobin, Professor of Music, entitled “Enthnomusicology at Wesleyan.” The enthnomusicology program dates to 1962, and offers graduate programs leading to both the M.A. and the Ph.D. Areas of particular emphasis include musics of India, Africa and Java, Black music, experimental and avant-garde music. Visiting artists, who are specialists in music of various cultures, constitute an important feature of the program. Several archives are held in the Music Library, including the Archives of the Society of Ethnomusicology.

The second speaker was Betsy Rosenberg, Librarian of the Goodspeed Opera House, who spoke on that institution’s collection. Located in East Haddam, the Goodspeed Opera House is dedicated to the preservation of the American musical, and to fostering creation of new musicals. The Library of the American Musical Theater began as a collection of gifts of scores, recordings, and memorabilia, and now consists of some 15,000 sound recordings, 12,000 pieces of sheet music, as well as vocal scores, playbills, posters, videos, and other memorabilia. The collection exists for and within an operating production company, whose production process includes meticulous attention to the details of reconstruction of the original performance.

The final speaker of the morning session was Neely Bruce, Professor of Music at Wesleyan, who spoke on “Contemporary Composers at Wesleyan.” There has been an active tradition of interest, support and commissionings of new music at Wesleyan, dating to 1961 when John Cage was in residence at the University. The appointment of Alvin Lucier in the early 1970’s and his work in contemporary music led to the visits and residencies of many composers and other musicians. John Cage remains a composer of special interest, with a Cage archive housed at Wesleyan and the important “Conference on John Cage” held February 22-27, 1988. The Wesleyan Singers commissioning series, begun in 1976, has resulted in commissions to many notable composers, including Christian Wolff, Pauline Oliveros, Gerald Shapiro, and Henry Brant.

At the annual chapter business meeting, a moment of silence was observed in honor and memory of Frank Gramenz, Music Librarian at Boston University, whose untimely death last November is a great loss to his many friends and colleagues. Election results were announced: Dawn Thistle (College of the Holy Cross, Worcester, MA) is the new Vice-Chair/Chair-Elect, and Susan Waddington (Providence, RI Public Library) is the new Member-at-Large. Committee reports were offered by several standing and ad-hoc committees: Publications: plans are proceeding for a revised edition of the chapter directory; Chapter History: input from members, both past and present, may be submitted to Jean Morrow (New England Conservatory) by early June for inclusion in the chapter history; 25th Anniversary Committee: plans are well under way for the 25th anniversary meeting to be held Saturday, October 15, 1988, at Wellesley College. A gala event, it will be supported in part by the award of the first chapter grant by the Music Library Association.

The afternoon session on “Library Consortia: a case study in Connecticut” featured speakers representing the music libraries at the three institutions who participate in the CTW Consortium: Connecticut College, Trinity College, and Wesleyan University. Jim Farrington (Wesleyan) described the history and background of the consortium, which developed as a result of the interest of the three libraries in participating in a joint library automation venture. Several vendors were considered, and NOTIS was selected. The consortium has created the opportunity for greater interaction among the music librarians, which is an important benefit.

Suzanne Risley (Trinity College) presented some of the ongoing activities and concerns in the current implementation of NOTIS. There are certain problems of communication with and among the libraries, and the special interests of the music collections and branch libraries are not always considered in the decision process. There are hopes to form a regional NOTIS music user group to assist each other in use of the system, but also as a vehicle for communicating music concerns to NOTIS.

Carolyn Johnson (Connecticut College) discussed the future implications of the consortium, which she views as very positive and beneficial to each library. The integration of the collections in the NOTIS database and combined resources of the three libraries are especially positive, as are prospects of cooperative collection development.

The day concluded with tours of the Music Library and a very pleasant reception.

Pamela Juengling
University of Massachusetts/Amherst

Chickens rarely do we see
Blessed with such vivacity
As the Grade A, number one
And only, Gillian Anderson.

In choosing her songs, Gillian
Doesn’t look to the creatures reptilian.
A muse that she’ll provide
Is more likely to be fried.

Gene Leonardi
North Carolina Central University

*
Greater New York

The Spring meeting of the Greater New York Chapter was held on April 7, 1988. Twenty-two librarians met at WNYC (New York's Public Radio Station) to hear a program entitled “Going Downtown for Downtown Music: An Introductory Discussion and Demonstration.” Vice-Chairman Mark Smith introduced the two speakers: John Schaefer, a WNYC broadcaster, author of New Sounds: A Listener’s Guide to New Music, and contributing editor to EAR Magazine; and the composer A. Leroy.

Mr. Schaefer began his talk by pointing out that the term “downtown music” does not serve as a geographic designation. The music, and subsequent label, came about as a response to the “uptown” university composers of the 1960’s and 1970’s. He noted that minimalists like Philip Glass and Steve Reich are included in this category. Mr. Schaefer described the music as being very tonal, repetitive and encompassing vernacular forms like ethnic and jazz themes and instrumentation. The recorded excerpts that were played for demonstration comprised music by Laurie Anderson, Philip Glass, Lenny Pickett of the Borneo Horns, the Lounge Lizards, David Byrne, John Zorn and A. Leroy. Mr. Leroy then described the compositional process he used to create one of his works.

Mr. Schaefer concluded by naming sources for acquiring “Downtown Music.” The best source is the New Music Distribution Service at 500 Broadway in the city. This organization produces a catalog providing the holdings of small labels that are not distributed elsewhere.

Following a short business meeting led by Chairman Paula Morgan, G. Richard Glasford, the librarian at WNYC, led a tour of the recently renovated studios and the still-to-be renovated library.

Deborah G. Davis
Manes College of Music

• ALA Program Expands. James Briggs Murray, Curator of Moving Image and Recorded Sound Collections of New York Public Library’s Schomburg Center for Research in Black Culture, will join the panel of speakers for the “Jazz and the Arts” program at ALA co-sponsored by MLA’s Jazz and Popular Music Round Table. Mr. Murray will discuss collecting and exhibiting film footage, videotaped oral histories, fine art works, photographs, sheet music and indexed printed materials on or related to jazz at the Schomburg Center. The program will be presented at ALA on July 11. (See the March-April issue of this newsletter for other details.)

• Calls For Papers. The Popular Culture Association will meet in St. Louis from March 22 through March 27, 1989. Scholars who work in all aspects of popular culture will meet and share common interests. Anyone who is interested in presenting a paper on a topic related to popular culture and libraries should write to Barbara Moran, Associate Professor, School of Information and Library Science, University of North Carolina at Chapel Hill, Chapel Hill, NC 27514-3360 by September 15, 1988.

The Lehigh Valley Association of Independent Colleges is sponsoring an interdisciplinary conference, “New Perspectives on the 1890s,” to be held at Allentown College October 12-13, 1989. Abstracts of 450 words are due by February 1, 1989. For further information contact Daniel W. Ross, Department of English, Allentown College, Center Valley, PA 18034.

• SLA Grants. Original research, surveys, and studies are among the projects eligible for funding through the Special Programs Fund Grant of the Special Libraries Association. A total of $6,600 will be awarded to support projects which advance the scientific, literary and educational goals of the association. An application package for the grants is available by contacting Sandy Morton, Director, Government Relations and Fund Development, SLA, 1700 18th Street, NW, Washington, DC 20009 or by calling (202) 234-4700. Applications must be postmarked no later than August 19, 1988.

• Polish Music Research Prizes. The Stefan & Wanda Wilk Prizes for Research
in Polish Music are sponsored by the Polish Music Reference Center and the School of Music of the University of Southern California to stimulate research in Polish music in academic circles outside of Poland. A prize of $1,000 will be awarded to the winning author; a separate prize of $500 will go to a student author. Essays must deal with the music, musicians or musical culture of Poland, preferably on a less researched subject. Deadline for entries is September 30, 1988; send to the USC School of Music, Los Angeles, CA 90089-0851.

• Promotional Materials. In an effort to increase public understanding of the importance of music education, the Foundation for the Advancement of Education in Music has prepared a new set of promotional materials which includes advertisements suitable for concert programs; new "advertorials" that function as program or billing inserts; a brochure for the general public titled "Think About Music Study;" two speeches targeted to community leaders; a brochure about the foundation; and a poster titled "Build with Basics." To receive the set of materials, contact the foundation at 1902 Association Drive, Reston, VA 22091; (703) 860-1001.

NEW FACES/NEW JOBS

Douglas Anderson, Serial/Scores/Non-Print Cataloger and Materials Processing Supervisor, Furman University.

Timothy Carabine, Music Reference Librarian and Cataloger, Ohio State University.

Carol Casey, Music Cataloger, College Conservatory of Music Library, University of Cincinnati.

Ken Crilly, Public Services Librarian, Yale University Music Library.

Michael Deputato, Librarian, The Associated Blind, Inc.

Jeffrey Dick, Audio-Visual Librarian, Decatur Public Library.

Marjorie Hassen, Music Librarian, University of Pennsylvania.

David Hunter, Music Librarian, University of Texas-Austin.

Marjorie Lawrence, Music Cataloger, University of Texas-Austin.

Timothy Maloney, Chief, Music Division, National Library of Canada.

Jane Edmister Penner, Bibliographer/Cataloger, U.S.-RISM Libretto Project, University of Virginia.

CALENDAR


August 15: Deadline for copy for the September-October issue of the MLA Newsletter.

September 8: Agenda items and supporting documents for the October meeting of the MLA Board of Directors due to the president.


September 26-28: Special Libraries Association, Middle Management Institute, “Analytical Tools,” San Francisco. Contact: Professional Development Section, SLA.

October 13-16: College Music Society, Thirty-First Annual Meeting, Santa Fe, New Mexico.

October 14-16: MLA Board of Directors meeting.