An Invitation To Cleveland

Music, theater, fine dining, an information-packed conference, and more await you in Cleveland, Ohio, March 15-18, 1989 as MLA convenes its 58th annual meeting. Stouffer's Tower City Plaza Hotel in downtown Cleveland will be our venue for most of the meeting. Its convenient location right next to Tower City Center, with its RTA rapid transit stop, will make access to and from the airport a breeze. The now-famous "Flats" area, with its many fine restaurants and clubs, is nearby as is the recently completed Galleria shopping area. On Wednesday afternoon, tours of the new Oberlin College Conservatory of Music Library and the Riemenschneider Bach Library at Baldwin-Wallace College will be offered, and several of Cleveland's fine organs will be explored during an organ crawl.

Paula Matthews, our Placement Officer, will be holding the first of two Placement Service orientations early Wednesday evening; those of you who miss the first can catch the second on Friday morning. Once again the MLA Board of Directors wishes to extend a warm welcome to those attending our meeting for the first time at a special reception also on Wednesday evening. Our traditional conference opening reception will follow in the exhibitor's hall.

Thursday morning will bring us plenary sessions on publishing contemporary music and on the new Dewey Decimal Classification Phoenix Schedule 780. The latter should be of interest to all of you, because this new schedule offers some intriguing possibilities for online subject access. The Band Music Round Table has invited MGySgt. Frank Byrne to talk about a Sousa critical edition and about managing a performing ensemble library.

We are especially pleased to be able to take you on Thursday afternoon to the Cleveland Museum of Art, one of the finest in the country, for a session on musical iconography and for the opportunity to visit a few exhibits, including one the Museum prepared with us in mind. Those of you who would like to spend still more time at the Museum, or at Severance Hall or the Music Libraries of the Cleveland Institute of Music and Case Western Reserve University can easily make another trip from the hotel by rapid transit.

Our Local Arrangements-sponsored reception will take place Thursday evening in the beautiful spaces of Cleveland Public Library, a five-minute walk from the hotel. Later that evening several local library system user groups will be meeting to exchange news and ideas. Or you may wish to attend the Cleveland Orchestra concert at Severance Hall, the program to include works by Mozart and Mahler.

Friday brings us "Small Fish in Big Ponds: The Art of Managing Administrators," during which we will explore effective relationships between music librarians and those decision-makers outside the music library to whom we report. The Film Music Round Table will be offering three special papers that day, and the Public Libraries Committee will present a lively session on video in our music collection.

Online Systems Pre-Conference

Has your institution recently installed an online system? Is it contemplating installing a system? Were you consulted during the decision-making process? Do you wish you had been consulted? Do you know what to ask for when you are consulted? Were you consulted, but ignored? Do you often ask yourself, "Now that I have it, what do I do with it?" Does your system's librarian yawn when you say, "But music's different!" If you answered "Yes" to any (or all) of these questions, then be sure to attend the MLA pre-conference, Music in an Online Environment, to be held March 14-15, 1989, just before the MLA annual meeting in Cleveland.

The Music Library Association's Standing Committee on Education has put together one and one-half days of information-filled sessions on music in online systems. Administrators, technical services librarians, and public services librarians alike will profit from the wealth of information this workshop will provide. The workshop will not be system-specific, nor will it be only for the fortunate individuals who were involved in the choice and implementation of a system. Rather, it is designed to help all music librarians develop the skills and confidence necessary for ef-
PRESIDENT'S REPORT

This issue of the Newsletter contains the annual reports of the MLA Committees and Chapters. It should give all of you a sense of the wide variety of hard work that is going on in our Association.

Joan Swanekamp is stepping down as chair of the Bibliographic Control Committee and chair of the Descriptive Cataloging Subcommittee, and as our CCDA representative. Brad Young will succeed Joan as chair of BCC, and Jennifer Bowen will become the chair of the Descriptive Cataloging Subcommittee and our representative to the CCDA. Joan has served the Association very well and we thank her for all of her efforts on our behalf.

The Board had a very productive meeting in Cambridge last week. We reappointed Ralph Papakhian as Executive Secretary and Sherry Vellucci as our treasurer. We would like to acknowledge publicly the splendid job that they are doing. We have signed a new three year contract with Edwards Brothers, the printer of Notes, at virtually the same price as the previous contract. We have been very lucky through the years to have such a fine printer produce our rather complex journal. As we move into this contract we will continue to explore the modernization of the ways in which we submit copy to them for publication. Perhaps by the end of this new contract period we will be operating in a more automated world.

The Board also approved the slate of candidates for Members-at-Large. Thanks to our Nominating Committee for seeking out this strong group of people. I wish each and everyone good luck with the election.

The Cleveland program is a very interesting one. Shirlene Ward and her committee have worked hard to provide sessions which should interest all of you. In addition, the workshop on “Music in an Online Environment” should prove rewarding both to those of you intimately involved in your library automation efforts and to those of you who must survive decisions made from above about matters that concern your daily life. Your ability to articulate problems in language that can be understood by administrators and computer people may help you to achieve improvements in your local system even when you are not normally a part of the regular decision making body.

The Bibliography Round Table has been re-established with David Hunter as its coordinator. As you will recall Round Tables are open to all interested people. I hope that you will take the opportunity at Cleveland to attend a Round Table that intrigues you.

Once again we will be taping our meeting. Copies of the tapes will be available for purchase either at the meeting or by mail. We hope that this new service is one that you find valuable.

I look forward to seeing many of you in Cleveland.

Lenore Coral
MLA President

Cleveland (Cont. from Page 1)

tions. Friday night is also our Banquet night—on St. Patrick’s Day this year. Klaus Roy, long-time program editor for the Cleveland Orchestra, will offer some of his tales about the fascinating people he has met in his work in Cleveland.

Preservation Planning will be the timely topic of one of our Saturday sessions. Later that afternoon we will learn more about the increasingly common phenomenon of music libraries in networks and consortia. Of course the entire conference will be packed with the usual MLA committee, subcommittee, and round table meetings. You can get a summary of those you missed at our WrapUp Session on Saturday afternoon.

So mark your calendars and pack your green clothes. We look forward to seeing you in the City by the Lake in March!

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MLA NEWSLETTER
Jim Farrington, 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 Jim Farrington, Editor, MLA Newsletter, 58 Fountain Avenue, Middletown, CT 06457 (BITNET: JFARRINGTON @ WESLEYAN, ALANET: MLA.NEWS.ED) The deadline for submitting copy to the editor for the March-April issue is March 31, 1989.
PLACEMENT SERVICE NEWS

Preparations for MLA in Cleveland are in progress. The Placement Service Desk will be open beginning Wednesday, March 15, and two orientation sessions have been scheduled. You are welcome to come and discuss any placement issues which might be on your mind: employment trends, salaries, résumé writing, interview skills, etc. Please check the final program schedule for exact times and locations.

There will also be opportunities for interviews, and a separate room has been arranged for this purpose. I encourage job seekers to try and attend MLA; it is an excellent opportunity to meet potential employers on an informal basis. Please do not hesitate to contact me if you should have any questions about the Placement Service activities during the Cleveland meeting.

Paula D. Matthews
Placement Officer

Monique Lecavalier (Bibliothèque de Musique, Université de Montréal) has tracked down an answer to Query #2 (issue No. 72) in the Dictionnaire de la chanson française, by Pascal Sevrin (Paris: M. Lafon, 1988). The short article in that work on the singer Francis Cabrel indicates that he was born in Astaffort, France, in 1953, and provides a résumé of his career.

Query #5: A Dreiser scholar from the University of Georgia has asked for us to try to locate three issues of the music periodical Ev’ry Month, published in New York by Howley, Haviland and Co. (No. 274 in the list of U.S. periodicals in The New Grove Dictionary of American Music). Can anyone find the issues for December 1895, January 1896, and February 1896?

Query #6: A bibliographer at Appalachian State University is looking for any published version of the text or any recorded versions of “The Charge of the Lumbee Indians” by Harold Glenn Cuthrell. This song was written in commemoration of the routing of a Ku Klux Klan rally by the Lumbees in January, 1958.

She can also use any other information concerning music of or about the Lumbee Indians of North Carolina, including the existence of local repositories.

Query #7: A researcher at Cornell University is looking for a vocal score of Donizetti’s Maria Stuarda, the Milano: Ricordi, [183-] edition. It should include the plate numbers 9001-9009. The CU copy reported in Mansell is missing. If anyone has a copy, please inform Lenore Coral, Music Library, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101. They need to obtain a film for use in making the new critical edition in the Donizetti edition.

Guidelines: All queries and replies should be mailed to the column editor at the address below. Responses should indicate a query number and date. Please provide full bibliographic citations for all sources used.

Karl Van Ausdal
Music Library
Appalachian State University
Boone, NC 28608
(704) 262-2389

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.

Online (Cont. from Page 1)

Effective advocacy and the ability to identify user interface issues for music library service.

Michael Malinconico of the Pratt School of Computer Information and Library Science will begin the program with an examination of the different types of systems that are available and the reasons for the differences. On the following day, Martin Dillon, Director of Research at OCLC, will discuss what we can realistically expect in the way of future developments. Walt Crawford of RLG will speak on the user interface: screen displays and visual and mechanical issues. Following these general sessions, MLA members will lead a series of small group discussion/demonstration sessions. The final wrap-up session will give participants a chance to synthesize the previous day and a half, and to ask and answer questions.

No system is perfect and you certainly don’t need to attend a workshop to realize that. You do, however, need to know how to deal with what you may be getting or already have, what to expect in the future, and how to identify and articulate your needs. Whether you are a reference librarian, a cataloger, the head of a library, or all of these, you are sure to profit from these sessions.

Ann McCollough
Eastman School of Music
Nancy England
University of Akron

Attention Students

Student members who are considering attending the 1989 Cleveland meeting are requested to contact Martin Silver, MLA Convention Manager concerning the possibility of working at the convention exhibits. The work entails setup and breakdown of exhibits for exhibitors who are not in attendance and staffing tables during open exhibit hours. Students are paid $33 per day. It is a fine opportunity to meet MLA members and attend some of the meetings. For more detailed information contact Martin Silver, MLA Convention Manager, 643 Willowglen Road, Santa Barbara, CA 93105-2437, or telephone the UCSB Music Library at 805/961-3609 during the day.
The following summary has been derived from the minutes of Board meetings held in Minneapolis in February; in Durham, North Carolina, in June; and in Boston in October.

At the conclusion of the Minneapolis Board meeting Geraldine Ostrove concluded her term as past-president of MLA. Susan Sommer assumed responsibility as vice president/president-elect. Recording secretary Ruth Henderson and departing members-at-large Ida Reed, John Roberts, and Richard Smiraglia were commended for a job well done. They were succeeded by Jean Geil, recording secretary, and newly-elected members-at-large Laura Dankner, Richard Griscom, and Diane Parr Walker. The Board confirmed the appointments of Richard Smiraglia as editor of the Technical Reports Series and Jim Farrington as editor of the MLA Newsletter. In March Linda Solow Blotner stepped down from the position of Executive Secretary; she was succeeded by Ralph Papakhian. Papakhian’s appointment and that of treasurer Sherry Vellucci were reconfirmed in October, with thanks for their continuing excellent work on behalf of the MLA membership.

MLA is in healthy shape from a fiscal point of view. Total income in 1987-1988 exceeded the initial projection by 4.2 percent, resulting in a sizeable surplus. The Investments Subcommittee will submit recommendations concerning surplus funds for consideration at the spring Board meeting. Regarding MLA accounts in two Calvert Social Investment Funds, the Board approved recommendations of its Investments Subcommittee as to reinvesting capital gains and shielding interest from the operational budget. Budgetary procedures and formats have been standardized; books are formally closed each year on June 30. Honoraria for executive secretary, treasurer, and convention manager have been increased, as have also amounts budgeted for the Walter Gerboth Award and other publication awards. A new rate schedule was approved for Notes advertising.

Academic Services responsibilities have been clarified, with new reporting procedures established. An Ad Hoc Committee on Management Services is reviewing MLA’s relationship with Academic Services, and will submit a report to the Board this spring.

The Board has reviewed in detail plans for the 1989 annual meeting in Cleveland, together with its preconference, “Music in an Online Environment”. Planning is well underway for the 1990 conference in Tuscon and the 1991 meeting in Indianapolis. A proposal to meet in Baltimore in 1992 was approved. In respect to annual meetings generally, a new policy was established regarding round table and committee meetings that are programmatic in content: such sessions are to be developed cooperatively with the conference program committee, with any costs incurred handled as a part of the conference budget. The Board has reviewed various other matters relating to conferences, including overall length; scheduling of committee meetings, round tables, and social events; and utilizing annual meetings as an opportunity for encouraging new members as well as individuals from all areas of the United States to participate in the work of MLA. The experiment of taping the Minneapolis conference sessions was deemed a great success. It is anticipated that taping will become a routine procedure at future meetings.

Board approval is now required of proposals for use of funds designated for chapter projects. A proposal was approved to provide financial assistance to the New England Chapter as a contribution toward the cost of funding a special meeting in celebration of the chapter’s twenty-fifth anniversary. The Board also approved an expenditure to assist the Midwest Chapter in compiling a directory of libraries with music collections. Chapters are encouraged to take on special projects and to approach the Board with requests for modest levels of funding.

A new three-year contract was approved with Edwards Brothers for printing Notes. It has been stipulated that the MLA administrative structure is to be published periodically in Notes, and that the standard symbol for acid-free paper is to appear on each issue. The Board reaffirmed support for the publication of Technical Report No. 16 on authority control in music libraries, and approved the publication of No. 17, The Care and Treatment of Audio Facilities.

The Board approved the text of two proposed amendments to the Music Library Association Constitution and By-Laws, concerning the establishment of an associate membership category, and amending the statement of purposes of the association.

Three questionnaires were approved: one drafted by the Development Committee to be used as a standard for collecting information for music library directories (to be utilized as a pilot project by the Midwest Chapter); the Directory of Library School Offerings in Music Librarianship questionnaire developed by the Education Committee; and a questionnaire on reference service submitted by the Small Academic Libraries Round Table.

The recently-established relationship with ARLIS/NA is proving to be advantageous to both organizations, as they share a number of similarities. Exhibits are to be exchanged at annual meetings of each association, beginning in 1989. MLA has similar agreements for reciprocal exchange of exhibits and/or newsletters with SEM, CMS, and the Sonneck Society; arrangements may be established with other organizations as well. A successful exhibit was prepared by the Development Committee for an information booth at the annual meeting of the American Library Association.

During the year MLA President Lenore Coral has remained in close touch with Henriette Avram, Assistant Librarian for Processing Services of the Library of Congress, concerning procedures for contributing cataloging to MBMSR (Music, Books, on Music),

(Continued on Page 5)
MUSICA FICTA

(Part two of a two-part article.)

A very selective annotated list of fiction titles for ages 12-20 appeared in 1940, before the advent of the “Young Adult Novel.” Entitled Reader's Guide To Prose Fiction, by Elbert Lenrow, the section on music and musicians lists only 19 titles and the one on singing and singers only 7. They are books published between 1894 and 1936, some of which are classics that can still be recommended to readers, even those 21 and over. No heading appears for libraries or librarians in this source.

Another selective list of notable older novels is Guide to the Best Fiction, a new and revised edition of which appeared in 1932, by Ernest A. Baker and James Packman. The subject “Music and Musicians” includes 23 titles, “Singers”, only 8. There are “See also” references to names of musicians as well. Short descriptions of the central themes of the novels are given and there is some evaluation of style, e.g., romantic, cheerful, grave, semi-autobiographical, etc. No libraries or librarians are listed.

Mystery novels have several guides and indexes that are useful for finding music and library fiction. Mystery Index by Steven Olderr is a list of 10,000 books by subject, author and title. Some of the headings for music are: Jazz, Music Halls, Orchestras, Pianists as Detectives, Opera Singers as Detectives, Singers, Violinists. Librarians, Librarians as Detectives, and Libraries are all included as well.

Ordean Hagen’s Who Done It? contains only one short chapter as a subject guide and has nothing on musical mysteries. It lists ten titles (with no annotations) at “Libraries.”

In The Subject Is Murder Albert J. Mendenez includes a chapter on “Music and Murders” with a prefatory commentary mentioning 40 of the 127 books he then lists by author. A similar chapter entitled “Quiet Please” lists 166 murder mysteries dealing with bookstores and libraries.

An unusual list is found in Paul Taylor’s Popular Music Since 1955, which includes a chapter on fiction with a disclaimer warning that much of it is of “very poor quality.” Taylor’s commentaries on the 40 books he reviews are honest and useful for librarians who might want to steer young patrons toward or away from them.

Despite what appears to be a wealth of sources for finding good music fiction, the most compelling source is still enthusiastic word-of-mouth, one reader to another. Please share your favorites with us.

Books discussed in this column:

Contributions to this column in the form of short commentaries on recommended titles are welcome from all readers of fiction, old or new, that involves 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.

Summary of Activities

Sound Recordings): with Patricia Battin concerning MLA input to the Council on Library Resources’ committee on preservation; and with the Music Publishers Association concerning matters of paper quality, as well as guidelines for recording bibliographic information about music in the forthcoming Music in Print.

Board members James Cooker and Diane Walker have updated the executive secretary’s and convention manager’s manuals, as well as a publications manual for the Index Series and Technical Reports. A treasurer’s manual is under preparation. Sections of the MLA Handbook are also being brought up to date. The ultimate goal is to have at hand a complete set of machine readable texts that may be updated periodically.

Several additional steps have been taken to enhance efficient Board operations: the index to Board policies has been transferred to machine-readable form (to be updated annually); an ALANET subscription was established for selected Board members; a consideration has been given to the acquisition of a portable personal computer to facilitate the preparation of budgets and to enhance efficiency of other Board operations.

Respectfully submitted,
Jean Geil
Recording Secretary
CNLIA (Council of National Library & Information Associations) meets twice a year to discuss issues of mutual interest to all librarians and their library associations. At the May 6, 1988 meeting several committees were established, and charges to these groups were drawn.

The Ad Hoc Committee on Preservation will be chaired by Margaret DePopolo (Council of Planning Libraries) and in the coming months will explore preservation issues in our libraries in greater depth. Coordination of our efforts with those of the National Commission on Preservation headed by Patricia Battin through CLR was discussed, as well as the proposal that we compile a directory of resources and a bibliography on the subject. The needs of smaller libraries will become a focus for the committee since the National Commission seems to be covering the broad, retrospective needs of larger research libraries. The Chair will be writing to interested libraries and organizations regarding the Committee's purposes and goals.

The Committee on Conference Planning (Wilma Jensen, Lutheran Library Association, chair) will send out a survey the group has developed to poll members on their preferences and needs regarding conferences. The Committee on Public Lending Rights, chaired by Betty-Carol Sellen (ALA), was cancelled due to a lack of viable concern in the North American community.

The Joint Committee on Association Archives, chaired by Gregory Hunter of the Society of American Archivists, is also preparing a survey to find out what various archival arrangements member organizations have already established. The Committee will serve as a resource for consultants and will identify depositories. There is also a Committee on a Speaker's Bureau chaired by Marie Melton (Catholic Library Association) that plans to develop a brochure of recommended speakers for convention sessions. These speakers could also act as consultants and experts on various library/information topics.

Tom Kemp of the American Society of Indexers will chair a newly established Joint Committee on Publications. The plan is to compile a bibliography of library association publications.

The keynote speaker for the meeting was Mrs. GraceAnne A. DeCandido, senior editor at Library Journal. She spoke on "Library Publications" from her many years experience in the library publishing field. The membership found this talk useful, especially in light of the number of publications each organization puts out.

The next full meeting of CNLIA will be December 2, 1988 at the 60 East Club, New York City. If MLA members have any concerns that could be addressed by CNLIA, particularly through the work of its new committees, please send them to either: Christine Hoffman at the Rodgers & Hammerstein Archive of Recorded Sound, New York Public Library; or Kathleen Haefliger at the Arts Library, Pennsylvania State University, University Park, PA.

Kathleen Haefliger
MLA CNLIA representative

The Preservation Committee will hold a plenary session entitled, "Rescuing Our Collections, or, Planning a Preservation Program" at the national MLA meeting in Cleveland. The tentative date is Saturday, March 18.

The following papers will be delivered: "Conservation as a Management Function in Music Libraries," by George Cunha, director emeritus of the Northeast Document Conservation Center; "Preservation Planning for the Music Library," by Ted Honea, Eastman School of Music; and "Preservation Planning: The Administrative Viewpoint," by Alice N. Loranth, Cleveland Public Library. This will be an informative session presented by some of the country's leading authorities on library preservation.

Peter Munstedt
MLA Preservation Committee

The ALA Resources and Technical Services Division (RTSD) Audiovisual Committee met on July 12, 1988, in New Orleans. Of the Committee's discussions, these stand out as likely to be of interest to MLA members:

1. The Committee's program on microcomputer software, held during the New Orleans conference, was reported a success (see MLA Newsletter No. 74, p. 8). The Committee hopes to publish the papers from this program.

2. The Committee established a new Subcommittee on Cataloging. Although other groups outside ALA (including MLA and OLAC) promote AV cataloging, the Committee decided that there was a need for such a forum within ALA as well. The Subcommittee plans to encourage the inclusion of AV in the LC Cataloging in Publication program and the National Coordinated Cataloging Program.

3. A new Standards Subcommittee, formed at the January, 1988 meeting is working on creating standards for AV materials, beginning with a packaging standard for videocassettes.

4. The Committee discussed topics for a program at the 1990 ALA conference in Chicago. Among the likely topics were: 1) locally-produced materials (bibliographic control and internal management); 2) materials issued in multiple versions (with their implications for the MARC holdings format); 3) minimal level cataloging.

Michael Esman of the National Agriculture Library is the new chair of the Committee, replacing Bruce Johnson of LC.

Phil Youngholt
MLA RTSD/AV Representative
Chesapeake

The Chesapeake Chapter Fall 1988 meeting, hosted by Sharon Kleptach, was held Saturday, October 8 at Shenandoah College and Conservatory in Winchester, Virginia. The drive through the Shenandoah Valley to the meeting was spectacular in all its "brisk" fall glory, and the sun shining through the south windows of the acoustically balanced Goodson Chapel/Recital Hall made for an excellent presentation facility.

The group was welcomed by Dr. James Davis, president of the college and conservatory, who told us of plans for a new library building and plans for the conservatory. The meeting had a nice balance between spoken presentations and musical performances beginning with Elizabeth Watkins Caluda's lecture/recital entitled "A Look at Non-Traditional Ways of Playing the Piano." Included were pieces by Cowell and Crumb, as well as Arthur Greene's Seven Wild Mushrooms and a Waltz. The latter was recommended as an introductory piece for students just beginning the study of prepared piano since it requires relatively little in the way of piano preparation. Richard Bunger's The Well-Prepared Piano was mentioned as a good introductory text.

Dr. Stephen Johnston presented a lecture/recital on "The Clarinet Music of Charles Villiers Stanford" which included a full performance of Stanford's Sonata, Op. 129 for clarinet and piano. The business meeting which followed centered mainly around the Chesapeake Composers Project, including the use of a bio-bibliographical format similar to that used in Resources of American Music History.

Upon returning to the chapel after lunch, we found the hall filled with reproductions of early keyboard instruments: a clavichord, various harpsichords, and a fortepiano, plus a case for an as-yet-to-be-completed instrument. David L. Hoffman, builder, and Dr. Steven Cooksey, lecturer and performer, discussed and performed on the instruments, concluding with a four-hand duet on the fortepiano. Dr. John F. Ohl rounded off the lecture portion of the program with a disquieting and amusing discussion of The Macmillan Encyclopedia of Music and Musicians (1938), a somewhat questionable reference source which was withdrawn from the market by Macmillan soon after publication.

The afternoon ended with a concert by "Jubilo", a local community chorus that specializes in the performance of shape-note music from the early 18th-century to the present. Each piece was discussed, and several members of the audience accepted the invitation to join in some singing. With the close of the meeting the new officers assumed their roles, David Sommerfield becoming the new president. An added treat for those who were on campus in the evening was an excellent performance of Stephen Sondheim's Merrily We Roll Along.

Dan. O. Clark
James Madison University

Texas

The Texas Chapter's annual meeting was held at Baylor University's Moody Memorial Library in Waco on October 6 and 7, 1988. Dr. Avery Sharp, chair of the chapter and music librarian at the Crouch Music Library, hosted the meeting. Gregg Geary and Patricia Seegars ably assisted with the local arrangements.

Thursday morning opened with a discussion of the processes and problems associated with editing early music, presented by Dr. Harry Elzinga (Baylor University), who cited several examples taken from the works of Renaissance composers. David Hubbard, director of the commercial music program at McLennan Community College, then reviewed recent developments in the recording industry, including MIDI (musical instrument digital interface), microcomputers, and satellite linkups.

Dr. Gordon McQuere (Baylor) began the afternoon sessions with a discussion of Russian-language music sources and the Soviet music publishing and recording industries. The afternoon concluded with a delightful "musical evening at the Aiken House," a lecture/recital of several early pieces from the music collection found at the Aiken mansion in Charleston, South Carolina (Dr. Jean Boyd-Prisk, Dr. Karen Peeler, and Dr. Roger Keyes, all of Baylor).

Friday morning's session was presented by Judy Marley, Information Access Librarian for Reference and Fine Arts at Texas Tech University. Ms. Marley discussed the development, implementation, and evaluation of a self-guided introduction to music research which she uses with graduate music research classes. The meeting ended with a brief business meeting. In response to a call for a site for next year's meeting, Donna Mendro graciously extended an invitation to meet at Dallas Public Library.

Judy Marley
Texas Tech University Library

Music Software Reviewers Sought

Notes is looking for persons interested in reviewing music software. Prospective reviewers should have a strong academic background in music as well as a good familiarity with at least one type of software (e.g., music theory CAI or desktop music publishing) on the Apple II, Macintosh, Amiga, Atari ST, or IBM PC. To apply, send a letter outlining your music, computer, and publications background, the type(s) of software you wish to review; and microcomputer hardware available to you, including synthesizer(s), if applicable to: Robert Skinner, Library QAC, Southern Methodist University, Dallas, TX 75275-0356.
The Society for the Preservation of Film Music has sought and obtained assistance from the L. J. Skaggs and Mary C. Skaggs Foundation of Oakland, California, for the publication of the National Union Catalogue of Film Music Holdings. As its title suggests, this catalogue will be a comprehensive bibliography of all film music holdings, archives, and collections currently housed in a variety of repositories throughout the United States, including film studio archives and music libraries, university libraries, government agencies, and private collections. The benefits of a bibliographical resource such as the NUC to the artistic and cultural communities of this nation will be at least threefold:

1. Through the process of discovery of the existence and location of film music holdings, the preservation of those very same holdings can be made more effective. For example, collections currently housed in tenuous locations can be moved to more stable repositories to await cataloging, while those currently in reasonably stable repositories can be catalogued forthwith and their locations and conditions more widely known. The very process of inventory, too, is perceived by the Society as a preservation "tactic"; that is to say, increased awareness on the parts of film studio and/or library personnel as to the existence and artistic value of their current holdings may protect those holdings from careless loss or needless destruction.

2. The existence of such a catalogue will do much to foster and encourage research, analysis, and criticism in the heretofore largely neglected field of film music studies (a) by giving interested scholars and music historians essential and hard-to-obtain information as to the exact locations of film music materials and (b) by furnishing specific details about the conditions and availability of such materials. It is gratifying to note that interest in the history and art of music for motion pictures has been increasing in the educational institutions of this nation for the past two decades.

3. For conductors, concert managers, and record producers desirous of performing or producing recordings of film scores, especially masterpieces from the classic era or "Golden Days," the NUC will obviously be an invaluable and essential tool.

The information to be included in the NUC will be obtained through careful inventories carried out as systematically designated locations across the United States, both by Society personnel and by qualified temporary off-site researchers, who will work under the direct supervision and guidance of the editorial staff. The data sought for inclusion in the catalogue is as follows:

1. Film title (including alternate or working titles)
2. Film production number and release date
3. Name of producing agency
4. Current location of musical materials and name(s) of key personnel responsible for their upkeep
5. Composer(s)
6. Orchestrator(s)
7. Inventories of specific materials, including:
   a. Orchestra scores
   b. Orchestra parts

c. Conductor parts or conductor books

d. Sketches
e. Timing sheets
f. Recording session logs
g. Cue sheets
h. Recordings
i. Song copy information, including:
   1. Composer(s)
   2. Lyricist(s)
   3. Arranger(s)
j. Miscellaneous materials, including
   1. Interoffice memos, work orders, payroll documents
   2. Photographs, correspondence, memorabilia

Work on the National Union Catalogue was actually begun in early 1987 when, through a grant from ASCAP and contributions from Society members themselves, Laura D. Kuhn, with assistance from Columbia Pictures Music Librarian Harriet B. Crawford McCarty, initiated and completed an inventory of the Music Library of Columbia Pictures Corporation in Burbank, California. Information about nearly 500 films, including those produced by the newly formed Tri-Star Productions Company, was obtained and stored by Ms. Kuhn in a data base computer program.

Support for Chapters Available

The MLA board has budgeted several hundred dollars for the support of MLA projects, and invites chapters to apply for funds to realize activities they might not otherwise be able to pursue.

Many different kinds of projects to further the goals of the Association and music librarianship in general may be eligible. Directories of libraries or composers' archives in the chapter area, for example, joint projects among several music libraries coordinated by the chapter, or special programs for chapter meetings would all be appropriate.

To apply, the chapter chair should write to the MLA vice president/past president, who is the coordinator of MLA chapter activities, describing the proposed project and including a budget justifying the amount requested. Be aware that the process may take some time; requests must be approved by the MLA board which only meets three times a year. Nevertheless, we hope this encouragement will stimulate activity within the chapters and call forth an imaginative response.

Susan Sommer
MLA Vice-President/President Elect
**Music-Related Articles From Non-Music Journals**

Compiled by the Information Sharing Subcommittee of the Reference & Public Service Committee: Geraldine Laudati, Subcommittee Chair; Norma Jean Lamb, Editor; Other Contributors: Gene Leonardi, Mark McNight, Judy Tsou, Channan Willner.

### Afro-American Music

### Afro-American Studies—Collections


### Arts in Education
Miller, Frederick. “Music in our schools: The case for realism.” *Design for Arts in Education* 89/5 (My/Je ’88): 38-41.

**Bach, Johann Sebastian**

**Baker, Josephine**

### Ballads—West Indies
Abrahams, Roger D. “Child ballads in the West Indies: Familiar fabulations, Creole performances.” *Journal of Folklore Research* 24 (My/Ag ’87): 107-34.

### Ballet Dance Music

Goudar, Ange. “Osservazioni sopra la musica ed il ballo.” *La Danza Italiana* 5/6 (Fa ’87): 35-76.

Koegler, Horst. “At the end of a partnership: Dance and music are drifting uncontrollably apart.” *Ballet International* 9 (De ’86): 48-52.


### Bands—United States

### Banjo Players

### The Beatles

### Beethoven, Ludwig Van

### Blues (Music)


### Cajuns—Louisiana—Music

### Campaign Songs—Bibliography

### Cataloging
Wiberly, Stephen E., Jr. “Names in space and time: The indexing vocabulary of the humanities.” *Library Quarterly* 58 (Ja ’88): 1-28. (Discusses RILM.)

### Chants (Samoan)

### Composers—Diseases and Hygiene


### Country Music
Gates, David. “Nashville’s shrines: Memories, stars and famous guitars.” *Smithsonian* 18/12 (Mr ’88): 84-94.

### Davis, Billy, Jr.
Hill, George H. “Billy Davis, Jr. and Marilyn McCoo.” *Bulletin of Bibliography* 42/3 (Se ’85): 159-62.

### Fiddles

### Folk Music—Southern States
“Toward that thing.” *Southern Exposure* 14 (Ja/Fe ’86). Entire issue.

### Gamelan
Pemberton, John. “Musical politics of Central Java (or How to listen to a Javanese gamelan).” *Indonesia* 44 (Os ’87): 17-29.

### Gay, John. The Beggar’s Opera

### Gillespie, Dizzy

### Handel, George Frederic


### Jones, Quincy

### Lauper, Cindi
Allen, Bonnie. “Cindi Lauper at the crossroads.” *MS* 17/2 (Ag ’88): 57-61.

### Monk, Meredith, Composer

### Moving Picture Music
Music—Acoustics and Physics

Music—Bibliography

Music—Interpretation (Phrasing, Dynamics, Etc.)

Music—Legal Considerations

Music—Philosophy and Aesthetics
Walton, Kendall L. "What is abstract about the art of music." *Journal of Aesthetics and Art Criticism* XLVI/3 (Sp '88): 351-64.

Music—Psychology

Music, Byzantine

Music and Computers

Music and Literature
Thompson, Gerald. "Music and literary influences on Owen Wister's *The Virginian*." *South Atlantic Quarterly* 85 (Wi '86): 40-55.

Music Education
Webster, Peter R. "Creative thinking and music education." *Design for Arts in Education* 89/5 (MyIJe '88): 33-37.

Music Therapy

Musical Revues, Comedies, Etc.

Musical Temperament
Lawrence, John S. "The diatonic scale: More than meets the eye." *Journal of Aesthetics and Art Criticism* XLVI/1 (Wi '87): 281-91.

Musicians—Diseases and Hygiene


Musicians—Sociological Aspects

Opera—Ballet
Mamy, Sylvie. "Il Rapporti fra opera e ballo a Venezia nel Settecento." *La Danza Italiana* 5/6 (Fa '87): 17-34.

Opera Houses—Colorado—Aspen

Popular Music—Research

Popular Music—Africa

Popular Music—West (U.S.)
Gardner, Mark L. "We're bound away: Popular music and instruments of the fur-trade era." *Journal of the West* 26 (Oct '87): 34-41.

Rock Music

Sionimskey, Nicholas

Songs, Alaskan

Stage Fright

Style, Musical

Thomson, Virgil

Toscanini, Arturo

Tune-Books
Patterson, Daniel W. "William Hauser's Hesperian harp. and Olive leaf; Shapenote tunebooks as emblems of change and progress." *Journal of American Folklore* 101/1 (Ja/Mr '88): 23-36.

Verdi, Giuseppe

Women Musicians

Wonder, Stevie
Permanent Paper Resolution Introduced. A Senate joint resolution which would establish a national policy that books and other publications of enduring value be published on acid-free paper was introduced October 11 by Sen. Claiborne Pell (D-RI), S.J.Res. 394, referred to the Governmental Affairs Committee, would have Congress recommend that federal agencies require use of permanent and archival quality papers for publications and records of enduring value. From ALA Washington Newsletter

Video Privacy Protection—Library Provisions Dropped. Revised video and library privacy protection legislation, now titled the Video Privacy Protection Act of 1988, stripped of its library provisions was passed by voice vote by the Senate on October 14 and the House on October 19. The revised S. 2361, now on its way to the White House, provides that personally identifiable information relating to video tape rental or sale records may not be disclosed except under certain narrowly defined circumstances, including with the customer’s permission, or under a properly executed warrant, grand jury subpoena, or court order. No further attempt was made to add the FBI’s requested “national security letter” exemption. From ALA Washington Newsletter.

MOUG to Meet in March. The annual MOUG meeting will take place March 19-20, 1989, immediately following the MLA national meeting in Cleveland. Among the topics to be discussed are: authority control in online systems, new OCLC products and services, a NACO project update, technical services workflow, and music acquisitions. For more information contact Laura Snyder, Conservatory Library, Oberlin College, Oberlin, OH 44074.

Students Wanted to Work on Film Music Libraries. The Society for the Preservation of Film Music would like to interest library science students, preferably at the graduate level, in writing a thesis, or major project paper, or even doing an internship, on the history of music department libraries at the motion picture studios and the filing systems they used. Since virtually nothing has been published on this subject, it would involve basic research (interviews, on site observations, etc.). A specific reason for the proposed study of the studio music libraries would be to gain greater insight as to the various causes of much film music being discarded by the studios. One of the things to keep coming out of this are estimates of how much music was discarded. For more information contact William H. Rosar, President, Society for the Preservation of Film Music, 10850 Wilshire Boulevard, Suite 770, Los Angeles, CA 90024, 213/474-5225.

LC Receives Gift of Music MSS. A bequest of Hans Moldenhauer has resulted in the greatest composite gift of music materials ever to be received by the Library of Congress’ Music Division. Consisting of a large quantity of autograph music manuscripts, letters, and documents spanning the history of musical creativity from the 12th century to modern times, the gift becomes a part of the Moldenhauer Archives at the Library of Congress.

Film Music Round Table To Meet

The second annual meeting of the Film Music Round Table will be held at the Cleveland conference on Friday, March 17, from 11:30 a.m. to 1 p.m. The meeting will begin with a presentation by William H. Rosar, president of the Society for the Preservation of Film Music, on the Society’s forthcoming National Union Catalogue of Film Music Holdings. This monumental project will catalog the contents of film music collections throughout the United States, including the mysterious and heretofore bibliographically inaccessible film studio libraries. Mr. Rosar, who is also editor of the catalog, will discuss the evolution, present state, and future development of this project, which promises to be an indispensable tool for film music research.

Also scheduled to speak are Janet Bischoff of Brigham Young University, who will discuss that institution’s Max Steiner Archive, and Stephen Wright of Northern Illinois University, who will present an analysis of Miklos Rozsa’s score for the landmark 1948 film noir, The Naked City. The meeting should be fascinating and informative, and everyone is invited.

H. Stephen Wright, leader Film Music Round Table

Organ Music Round Table At Cleveland

For its fifth meeting the Organ Music Round Table will present “Noels for organ created by 17th and 18th century French and Belgian Composers.” Shelley McGehee of Arizona State University (Tempe, AZ) has prepared a bibliography of printed editions of this music, and Lois I. Rowell, Haverford College (Haverford, PA), will distribute a discography of recordings available in current catalogs. At presstime this round table has been scheduled for Saturday, March 18, 1989, 9-10:30 a.m. Members are also alerted to an organ “crawl” in the works by the local arrangements committee and planned for Wednesday, March 15, 3:30-7:00 p.m. You will have to indicate your interest in this tour on your registration form.

Frederick James Kent, Leader Organ Music Round Table
**New Faces/New Jobs**

- **Catherine Caine**, Audiovisual Manager, Public Library of Columbus and Franklin County.
- **Robert Chodacki**, Librarian/Music Specialist, Joyner Library, East Carolina University.
- **Joyce Clinkscales**, Head, Music Library, State University of New York at Stony Brook.
- **Brian Cockburn**, Sound Recordings Archivist/Cataloger, New York Public Library.
- **Catherine Gerhart**, Music/Media Cataloger, University of Washington.
- **Tula Giannini**, Interim Director of Talbott Library, Westminster Choir College.
- **Michele Gotz**, Music/Fine Arts Librarian, Ablah Library, Wichita State University.
- **Paula Hickner**, Assistant Music Librarian, Hartt School of Music.
- **Willard Irion**, Public Services Librarian, Edna Kuhn Loeb Music Library, Harvard University.
- **Jennifer Kolmes**, Fine Arts Librarian, Mullins Library, University of Arkansas.
- **Margaret Little**, Cataloging Librarian, Drake University.
- **Lawrie H. Merz**, Music Librarian, Houghton College.
- **Holly E. Mockovak**, Head, Music Library, Boston University.
- **David Riley**, Visiting Assistant Librarian, Music Reference Services, Music Library, Indiana University.
- **Joan Schuitema**, Music Technical Services Librarian, Northwestern University.
- **Philip R. Vandermeer**, Head, Music Reference and Circulation (Librarian I), University of Maryland College Park.

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