WENK, SCHMIDT, PERLE
WIN PUBLICATION AWARDS

The Vincent H. Duckles Award for the Best Book-Length Bibliography or Reference Work was presented to Arthur Wenk for his *Analyses of Nineteenth and Twentieth-Century Music, 1940-1985* (Boston: Music Library Association, 1987). In selecting this book the Publication Awards Committee (Karl Kroeger, chair, David Diamond, and Thomas Heck) commended it for “saving countless music library users the labor of having to peruse thirty-six years of *The Music Index* to find analytical writings on particular pieces of Western art music. By reaching back a decade before the beginning of *Music Index* and by broadening the net well beyond periodical articles to include 5,664 entries from 225 sources, Wenk has produced an enormously useful bibliography which is a model of method, organization, relevance, and helpfulness.”

The award for the best article-length bibliography or article on music librarianship was given to Carl B. Schmidt for his “Newly Identified Manuscript Sources of the Music of Jean-Baptiste Lully” published in *Notes*, 44/1 (September, 1987), 7-32. The Committee felt that this was “an exhaustive, clearly presented, and admirably organized bibliography, dealing with a major figure in the history of music, and offering important new information about Lully’s music and his manuscript transmission during his day and after.”

George Perle won the Award for the Best Review in *Notes* in 1987 for his review of Alban Berg’s *Lulu*, complete miniature score (Vienna: Universal, 1985), in *Notes*, 43/4 (June, 1987), 915-18. The Committee commented that “Perle unravels the complicated history of Act III of the opera succinctly and lucidly. His close scrutiny of the manuscripts and his deep knowledge of Berg’s personality, work habits, and thought processes allows him to clarify the composer’s intentions when the manuscript is unclear. Perle identifies specific notational uncertainties, pointing the way towards future scholarship and a new edition of the opera.”

Joan Redding Wins Fourth Gerboth Award

The fourth annual Gerboth Award was presented to Joan Redding, of Chapel Hill, NC. Established in the memory of Walter Gerboth, the esteemed past-president of the Music Library Association, professor of music and former head of the music library at Brooklyn College, the award is intended to support research by a member of the Association in the first five years of his or her career as a librarian. The award of $1,000 was made to Redding in support of her work towards a descriptive catalogue of the manuscript scores and musical sketches of Lennox Berkeley.

Linda Solow Blotner succeeds James Pruett as chair of the Award Committee and will be accepting applications for the fifth Gerboth Award through 15 November 1989. She may be contacted at the Mildred P. Allen Memorial Library, Hartt School of Music, University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117.

Thor Wood Awarded MLA Citation

An MLA Citation was awarded posthumously to Thor E. Wood. The citation reads, *In recognition of distinguished service to music librarianship, the Music Library Association awards this citation to Thor E. Wood, Chief of the New York Public Library Performing Arts Research Center that benefited from his collection development activities, Past President of the International Association of Music Libraries, Archives, and Documentation Centres, First Chair of the U.S. RILM Governing Committee, active participant in international music librarianship, devoted librarian, indefatigable traveler, and good friend.*

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

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Greetings to you all from my new position!

I have to begin this letter with a confession about my first act (or non-act) of office. It was my understanding that the president’s term began at the conclusion of the annual convention, so I was a little surprised when Lenore Coral called me up to the podium at the end of the business meeting on Friday to take the gavel as incoming president. Nevertheless I rose to the occasion and adjourned the session. Afterwards Lenore asked me, “What about the gavel?” “What about it?” I replied. “You left it on the podium. It’s the mark of office; you were supposed to take it with you.” How embarrassing. Did this mean I was secretly planning to abandon my new responsibilities? Surely not, but what would it mean to MLA if indeed I did? I worried about this for a while, but then I realized that it might not matter so much after all.

I have belonged to MLA for a quarter of a century, and over that time I’ve seen many changes. Basically, I’ve watched our Association grow up, and I’ve been very impressed with what I’ve seen. For example, a dozen years ago when I was a board member actively involved in the central administration, MLA was a gawky teenager, full of energy and promise, but uncertain about her future. At that time we spent hours in board meetings debating how to direct an organization that was getting too large and involved for the kind of casual volunteer leadership which had served us thus far. But what were our options? A presidential executive director? A management service? A permanent office and staff? How could we preserve the participation which is at the heart of MLA? How could we pay for all this? Nothing seemed obvious; there were no clear role models, and none of us had the experience to see just where we should go. When my board term was over, nothing had been resolved.

I spent the next decade serving MLA in other capacities, chiefly with Notes. Although — like you — I could see the Association developing, I didn’t have to make the hard choices that would determine the future course of MLA. That was the task of the intervening administrations. How did they accomplish what they did? I don’t know the details, but I can see the results. Now that I have returned to the inside, as it were, I find MLA is no longer an adolescent but a fully grown adult, one who can not only balance her checkbook but knows how to invest her time and money wisely. The Association has learned to use professional services without losing independence and how to involve participation by members at a high level of responsibility. MLA has developed a system to set priorities and follow through on projects that will benefit the whole organization.

Perhaps the most important development is the systematization of shared responsibility. No one person has to do everything; even more crucial—MLA is not dependent on any one person. The budget is overseen by the finance committee and long term investments by the investment sub-committee. Annual meetings are planned by program and local arrangements committees starting three years in advance, and coordinated by an MLA convention manager. A professional service handles our billing and subscriptions, but the more personal details of MLA management are entrusted to our executive secretary who is also one of us. The functions of each office, the committee structure and charges are all spelled out in a Handbook which one board member is responsible for constantly revising.

There are two conclusions I would draw from these observations. The first is that all of us MLA members owe an enormous vote of thanks to our most recent administrations who were responsible for the creation of this strong, durable, yet flexible organizational structure. And second, that even if I did abandon that gavel, MLA could go on without missing a beat.

Susan T. Sommer
MLA President

P.S. In case you’re wondering, the gavel is now safely on my bureau at home.
MUSICAL QUERIES

From a faculty member at the University of Nevada-Reno come two queries:

Query #8: Harle Jervis, who claimed a BS from Columbia, 1924, was California State Director of the Federal Music Project from 1935-1938. For a study of the California FMP, she seeks any personal information about Jervis which might confirm or expand on her official correspondence in the National Archives.

Query #9: The Music World was published in Los Angeles 1930-1932. A complete run at USC seems to be lost, and LC has only numbers 1-5. Any issues subsequent to V. 1, No. 5, are sought, in microfilm or photocopy. (The Music World is No. 523 in the list of periodicals in Amerigrove.)

Query #10: Don B. White (Public Library of Charlotte and Mecklenburg County) has a patron who is looking for the words and music to a song from an English operetta or musical from around 1913. The title of the operetta is The Fire Prince (or possibly The Firedrake); the first line of the song is “When Prigio was six months old, of course they had him christened.” The operetta may be based on the Andrew Lang Fairy tale, “Prince Prigio.”

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; BITNET: VANAUSDALK@APPSTATE

Planning For Tucson

With Cleveland just behind us, planning for MLA 1990 at sunny Tucson is well underway. There is still room in the program for a few excellent sessions on timely topics of general interest. The Program Committee for MLA 1990 in Tucson is also exploring the possibility of an exciting new feature to our annual meetings. A small room near the exhibits area will be equipped with several microcomputers. MLA members who have developed their own applications are invited to schedule time in the room to display their brilliant creations. We hope that this informal forum of exchange will help connect members with others using similar software or developing applications for related tasks. Please contact the program chair if you are interested in sharing your programs.

If you are interested in sponsoring a session or sharing your computer program, or have any other input about the program please contact David Day, Brigham Young University, HBBL 5222, Provo, UT 84602; 801/378-6119; BITNET: DAD@BYULIB.

Network Information Sought

The Arts Section of ACRL will present a program on networks and co-operatives in the arts at the 1989 ALA National Conference in Dallas this summer. William F. Coscarelli will be part of the panel and will discuss music networks in particular. Additional information is being sought concerning formal or informal music groups that were not discussed during the plenary session “New Connections: Music Libraries in Networks and Consortia,” at the Cleveland MLA Meeting. If you are an established group or just beginning to plan a network and would be willing to share your information and have your efforts recognized on the Arts Section Program, please forward any information available on the institutions involved, structure, goals, special concerns, publications, etc. to: William F. Coscarelli, P.O. Box 2551, Athens, GA 30612-0551, 404/542-0807; BITNET: WFCMUSIC@UGA.

PLACEMENT SERVICE NEWS

The Placement Desk at the recent Cleveland meeting was a very busy place! Representatives from nine institutions spoke with approximately thirty potential candidates for a wide variety of positions. The “interview” room provided by the hotel was wonderful, and the scheduling of appointments went quite smoothly. The Placement Service’s two orientation sessions were well attended, and discussions concerning the employment situation, salaries, interviewing techniques, as well as specific jobs which are presently available, were lively and informative. There was also a good deal of information changing hands informally.

I particularly enjoyed meeting many members of the Placement Service and subscribers to the Job List, who seem to be a diverse and interesting group of people. It was exciting to see so many students who will be soon graduating from library schools across the country and who are preparing to enter the profession. We welcome you all! I would like to invite you once again to contact me if you have any questions or suggestions concerning the Placement Service.

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; ALANET: MLA.PLACEMENT.
Music In An Online Environment

Michael Rogan
Boston Public Library

On 14 and 15 March, the MLA Standing Committee on Education sponsored a preconference workshop, Music in an Online Environment, designed to help registrants "develop the skills needed to assess a particular system's adequacy to support music library operations, the confidence necessary for effective advocacy, and the ability to identify user interface issues for music library services." The timeliness of these issues was acknowledged by more than 200 participants from across the spectrum of Online Public Access Catalog [OPAC] experiences: active users, those in the midst of the implementation process, as well as those in planning phases.

The introductory address was given by S. Michael Malinconico, Dean and Professor, School of Computer, Information and Library Sciences, Pratt Institute. Mr. Malinconico contrasted "music needs" in an OPAC with general OPAC shortcomings. He warned that the final features of any new system will require as much effort to implement as it does to establish most of the system. In such a situation, the music librarian must lobby to get the online bibliographic system as fully realized as possible: to run out of commitment, energy, and money will surely spell trouble in the long run (if not the short term!). This is not endemic to music, although music materials highlight the built-in shortcomings of computerized catalogs.

One essential searching feature of an OPAC for music is a carefully designed abbreviated record display. The response after the initial query must strike a balance between the limited space for display of the "hit list," yet provide enough information to identify the results. This is tricky because music titles can be lengthy, uniform titles for music often become more specific at the end that drops off the screen in a brief display, and the variances of forms and physical description (vocal score, sound recording, etc.) are elements required for selection. A second essential searching feature is the ability to filter bibliographic records through non-indexed fields (in order to limit a result to only sound recordings, for example). Also, the ability to redirect a search based on a successful result should be on everybody's desiderata list for their OPAC.

Finally, your online bibliographic system should be able to support a classified arrangement of materials— the alphabetic arrangement of subject catalogs has been determined by card catalog technology; it can and should be rethought. Mr. Malinconico closed by reminding the librarians present that the catalog is often a focus for frustration due to the poor library skills of the user. An interactive system presented through an OPAC can undoubtedly assist the overworked librarian by assisting users in shaping their queries and evaluating the results.

On Wednesday morning, Jim Cassaro, Assistant Music Librarian, Cornell University, and Joan Swanekamp, Head, Technical Processing, Sibley Music Library, Eastman School of Music, had many suggestions on how to make your automation needs known if you are in a situation where an online system has been established. First, familiarize yourself with what is going into the system from the online utility and what will be coming out in the display and help screens, then train the music library staff and patrons. Expect a lot of maintenance—both online and review of bibliographic records for loading into the system—card catalog problems will come back to haunt you.

Ask questions: Will there be a problem displaying long records (such as those with extensive contents notes)? Will GTO (General Transfer and Overlay) be available to use member copy? How will abbreviated screen display effect response time (scrolling through hundreds of screens of MOZART brief entries should provide a different perspective of "response time")? How much indexing will really work? Become active on local committees, and join a user group. Often other users can help you keep up with vendor developments. Contact prospective clients of your vendor and have them write needed design improvements into their contracts that would benefit all system users. A final word of warning: don't let music become too "special"; form alliances with other departments, such as Government Documents, Science, and Serials. You will find that you (and your needs) are not alone.

Martin Dillon, Director, Office of Research, OCLC, and Walt Crawford, Principal Analyst for Special Projects, RLG, both offered highly informed and amusing perspectives on the current state of affairs in the Online Environment. The use of workstations by researchers is on the increase, and researchers will expect more information to become available in machine readable forms. The power of workstations for music is improving with the use of sound and image processors for graphics and multimedia information. However, there are no dramatic changes in library use in the foreseeable future. The full development of an "electronic library" suffers from the difficulty of funding in a mass market economy, and the lack of national or international standards. There is no one online catalog paradigm, for no one design can be all things to all users. The display, for example, must balance conciseness with clarity and completeness. While in an OPAC all access points can be equal, it must be remembered that the form of an entry is important, because it determines how the information is sorted and displayed. Music librarians must make sure the information they provide is made available—if the OPAC provides better access to less information, the library has failed.
Online Environment (Cont.)

The preconference provided an opportunity for the registrants to develop the ideas presented and share experiences in a series of small group sessions.

Dan Clark, Music Librarian, James Madison University, coordinated discussions on User Groups: what they are and how they can be most effective. These groups are frequently user-initiated, often with the cooperation of the vendor, and function primarily as a means of communication. However, the ability of the user group to lobby the vendor for specific enhancements to treat common problems was brought out.

Laura Snyder, Oberlin College, led sessions on Retrospective Conversion for OPAC Implementation. The need for priorities for editing existing records was established, such as bringing access points up to AACR2 standards. Issues raised included vendor vs. in-house projects, cost, length of time involved, workflow, and staffing concerns. Russell Merritt, Music Cataloger, Columbia University, chaired groups on Online Authority Control. A "hot topic," the central question was whether or not our current methods of authority control and reference structure need to be re-evaluated in light of computer search capabilities. Candice Feldt, Music Cataloger, Tufts University, directed discussions on Bibliographic Maintenance in an Online System. Discussions centered around whether to correct records as errors are discovered, or to organize a search and review procedure, methods for acquiring standardization, as well as how to balance cost effectiveness and staffing limitations in this process.

Kären Nagy, Head, Music Library, Stanford University, organized groups on Public Relations—advertising the system effectively, documents providing system assistance, and so forth. Leslie Greer, Reference Librarian, University of Oregon, arranged sessions on Bibliographic Instruction in an Online Catalog. Shared suggestions included presenting workshops to colleagues on music searching, to faculty on the new technology and its relationship to standard library tools, and to students on MARC format and how the computer receives and organizes its information.

Walt Crawford, in the concluding Wrap-Up Session for the Pre-conference, succinctly stated what had become apparent: Music librarians have for years worked (and worked hard) within a system and technology that was not always accommodating to bring the best possible service to their patrons; the new technology will only continue to test our stamina and ingenuity in new ways.

The more things change, the more things stay the same.

Hard Case Book Binding Standard Ready For Review

The National Information Standards Organization Committee GG has developed an American standard for the production of durable hard cover binding for books. The methods and materials described in the standard are compatible with what can be efficiently produced in a modern book manufacturing facility. Included in the standard are specifications for such aspects of manufacturing as grain direction of the paper, the size of inner text margins, attachment of the pages, preparation of the spine, construction of the case, and materials specifications.

Case bindings, hard covers made wholly separate from the book and attached later, are especially appropriate for publications intended primarily for the library market. These include important works of fiction and non-fiction, scholarly monographs and reprints, collected editions, and reference works. The standard, which is expected to be completed this year, will specify both materials and manufacturing methods to ensure binding durability under normal library use and storage. The standard will be practical enough to make widespread implementation economical.

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

The Music Library Association, a NISO member, will have an opportunity to vote on the standard. Members of Committee GG are compiling a mailing list of publishers, manufacturers, production managers, and so forth, who are interested in reviewing the document. Publishers of music and music literature interested in reviewing the documents are encouraged to contact Barbara Strauss, University of Wisconsin-Madison, 330 Memorial Library, 728 State Street, Madison, WI 53706; 608/262-3246.

Bound Volumes Of Notes Available

Caroline Weichlein has donated a bound set of Notes belonging to Bill Weichlein to the Music Library Association so that it can be placed in a library needing it. The following volumes of Notes, second series, are available: v. 1-11 (two copies of v. 5) and v. 13-23. If your library needs any or all of these volumes, please contact the MLA Executive Secretary, A. Ralph Papakhan, Indiana University Music Library, Bloomington, IN 47405; 812/855-2970; BITNET: PAPAK-HI@IUBVM; ALANET: MLA-ARP.
Perspectives On Musical Iconography

Following moderator Barry Brook’s words of welcome and introduction, the session began with a presentation by Professor Ross Duffin on the work in which he is currently engaged for RIDIM (Répertoire International d’Iconographie Musicale)—producing a catalog of musical subjects found in the collections of the Cleveland Museum of Art (site of this session). Through the use of slides, Professor Ross led his audience on an interesting and informative survey of the various sources that will be represented in the catalog. He emphasized that his search is not limited to pictures of instruments, but encompasses as well art that includes musical subject matter.

Professor Ross outlined a few of the difficulties in making identifications of obscure instruments found in art works and culminated his talk with a description of his investigative technique used in identifying the subject of a portrait of a young girl playing the recorder. He suggested that her finger position in this and other similar portraits (specifically that of e-flat, or in German “es”) actually represents her initials, thus revealing her identity—a conclusion which brought a round of applause.

Tilman Seebass, editor of Imago Musicae, then spoke about the interdisciplinary aspects of musical iconography and described the purpose and content of his publication. Interestingly, he pointed out, he receives few manuscript submissions from art historians and senior musicologists, and he hopes that the barriers to interdisciplinary concepts will eventually break down. He also mentioned that the yearbook, in keeping with its international outreach, will remain multilingual.

Kenneth Bé, presently a Mellon fellow at the Museum, analyzed in detail the painting “Family Portrait Group Making Music” by Pieter de Hooch (17th C.). Mr. Bé described the symbolism found in each segment of the portrait and compared this artwork with others from the same period. The speaker capped his presentation with the revelation that the painter had originally sketched the family group in a slightly different configuration. Infrared photography reveals that the central figure was to have been facing away from the viewer, giving the painting less central focus and impact. By changing this idea, the artist instead represented the woman (the mother) as the symbol of harmony in the family. In the words of moderator Brook, it was a “virtuoso performance.”

The session ended with a report by Barry Brook on the international developments taking place in RIDIM. He encouraged librarians to form teams within a geographic area with the purpose of seeking out and cataloging iconographical materials.

Carolyn Johnson
Connecticut College

Publishing Contemporary Music

The plenary session on contemporary music was given as a result of a charge by composer Libby Larsen at last year’s Minneapolis meeting that MLA should investigate problems in contemporary music toward greater cooperation between composers, librarians, and publishers. Panelists included Donald Martino, representing himself and his publishing firm Dantalian; James Hendrick, representing the publisher Boosey and Hawkes; and Jean Hasse, composer, representing herself and Gunther Schuller’s MarGun Music Company. The session was moderated by Kirby Dilworth of the Carnegie Library of Pittsburgh.

Donald Martino opened the session by elucidating some of the problems and frustrations concerning the modern-day composer, among them high promotion and production costs, a small market for both musicians and general audiences, and the fact that composition defies certain automated procedures that have become standard in the music publishing industry. In addition, the American “star system” of solo performers and modern technology in the mass media have both contributed to a smaller market for contemporary music.

Jean Hasse discussed her work at MarGun and GunMar Music; both companies are the brainchildren of Gunther Schuller as a means for contemporary composers, and especially young composers, to have their works published. As a composer herself, Ms. Hasse was able to give both a composer’s and publisher’s point of view. She presented a simultaneously serious and humorous account of life at MarGun, which is run out of Schuller’s home. To better serve their composers, they use a distributor (Jeronia) rather than spend large sums of money for advertising.

James Hendrick of Boosey & Hawkes opened by reminding the audience that publishers as well are in trouble for many of the same economic reasons as composers brought out by Mr. Martino. He added that if it were not for the number of popular 20th century composers that make up (and effectively subsidize) the B & H catalog (Stravinsky, Bartók, etc.), they would not be in a position to promote contemporary music at all. As it is, B & H does not accept many contemporary composers into their catalog because they feel they can better support the ones they do have in every respect—not just publication, but promotion, legal services, and so forth. Mr. Hendrick also mentioned that B & H is investigating the publication of study scores for works that are currently available only on rental.

David Riley
Indiana University
Small Fish In Big Ponds

For the session entitled “Small Fish in Big Ponds: The Art of Managing Administrators,” moderated by Nina Davis-Millis (Massachusetts Institute of Technology), three case studies were prepared, each of which typifies a situation that might transpire in the course of activity in almost any music library. The first, prepared by Michael Ochs (Harvard University), involved library budgets; Joan Swanekamp (Eastman School of Music), prepared the second which concerned automation planning; and the last, by Susan T. Sommer (New York Public Library), involved problem gifts. A panel of three respondents addressed each case study—Jane Gottlieb (Juilliard School), John Roberts (University of California, Berkeley), and Anna Thompson (Indianapolis Museum of Art, formerly of Indianapolis Public Library)—who represented three of the most common types of music libraries: conservatory, university, and public.

Case study #1 concerned a music librarian in a small academic library, relatively new to the profession and facing a 6% budget reduction. The librarian does not have a good working relationship with her supervisor; she has a rather distant relationship with the chairman of the music department. John Roberts observed that the music librarian must shape her actions to the personality of the administrator, as well as to who she is, and must establish credibility. She must cultivate the relationships with her supervisor and with the music department chairman, and try to use their influence to her advantage.

Jane Gottlieb noted that the librarian unfortunately views her supervisor as her nemesis rather than her supporter. Sooner or later we all may have to work with or for people we “hate,” and must remember that we are working for a library and must rise above personality issues. If there is a library committee, she should enlist its aid; if such a committee does not exist, she must move to start one. Budget requests must be documented and defended. She should have or develop a collection development policy using curriculum needs as the basis for purchase decisions. She should also consult her MLA colleagues, especially those who have successfully effected change.

Anna Thompson offered that basic rules of management and survival are important in this situation: “CIA, or, cover your act [sic].” Check your figures, document thoroughly, and keep a copy of everything. Take the opposition’s viewpoint and see what you are up against. Be flexible, which is especially difficult with people who are truly unreasonable. Keep your supervisors informed and give them the information they need to support you. The librarian should make the budget cuts, but in visible areas such as hours and subscriptions.

Case study #2 involved a music librarian/cataloger at a state university whose library approximately 80% of the scores and sound recordings are in machine readable form. Money has been budgeted for an integrated online system but, because of a state contract, the library has no choice in the vendor. The library does have responsibility for preparation of system specifications and parameters and has appointed a committee (on which the music librarian serves) for this purpose. Several members of the committee feel that a generic software package, one not format specific, should be installed. The music librarian, however, recognizes the special requirements for music formats.

Jane Gottlieb observed that music libraries are very often part of a cooperative automation effort, and may be expected to accept the system as it is. Nevertheless, while the administration should be made aware of the special requirements of music materials, it is important to play down individual concerns about music and play up the more broad, shared concerns. Engage colleagues in the medical and law libraries for help with common problems, sympathy, and support for special materials. Anna Thompson echoed that it is important for the music librarian to point out that everyone will suffer if the system is bad, not just music, and that a poor decision would be a very expensive mistake—it is cheaper to spend money earlier rather than later. All panelists also felt that the librarian should make use of MLA, the Automation Subcommittee specifications which appeared in Notes (September 1986), and information from the 1989 pre-conference on music in an online environment.

John Roberts observed that success in the automation issue is related to past success in advocacy for music and in articulating the special needs of music. It is important to demonstrate what you want and why, not simply because it is a standard, but practically, what the local implications are. Flexibility is a virtue—prioritize your needs, fight for the most important, and be willing to compromise on the others. Being persistent may wear them down, educate them, and perhaps impress them by the sincerity of your convictions.

Case study #3 centered on a gift from a community member to the music library of some 1,500 videotapes of operas, concerts, musical films, and TV shows, both commercial and non-commercial, VHS and Beta. Following an announcement in the local newspaper in which even the mayor is quoted, the music librarian is immediately deluged with requests for access to the collection. The library has no policy on collecting videotapes and currently does not have the resources necessary to handle this collection. Lawyers consulted informally do not offer a clear opinion on copyright and performance rights.

Anna Thompson pointed out that acceptance of the gift must rest with the selector, not an administrator or mayor. It must be determined whether the gift is worth the time and expense of processing and housing it. If the library has no gift policy, one must be prepared. John Roberts agreed, and noted that in this case the music librarian must decide what the desired outcome is, and if it is to accept the gift, then the legal, space, and finan-

(See Small Fish, page 8)
Rescuing Our Collections:
Planning A Preservation Program

The Preservation Committee presented this session in response to music librarians’ increasing involvement with preservation programs. Moderated by Jerry C. McBride, three experts presented papers dealing with this topic.

George M. Cunha, a conservation consultant and the author of several articles and books on library preservation, noted the progress that library conservation has made since the 1960s. He indicated that conservation must be a continuous, year-round activity funded as part of the library’s budget. Each institution should develop its own preservation program according to its particular needs; outside conservation consultants should not be asked to make such management decisions. Mr. Cunha stated that conservation programs should include various mass treatments; for example, he sees great hope in mass deacidification techniques that also strengthen paper.

New Connections: Music Libraries
In Networks and Consortia

Moderated by Small Academic Libraries Round Table Coordinator Gene Leonardi (North Carolina Central University), this session featured representatives from three established networks or consortia: the North Carolina Information Network (NCIN), represented by Karl Van Ausdal, Appalachian State University, and Geraldine Laudati, East Carolina University; Fenway Libraries Online, Inc. (FLO), represented by Jean Morrow, New England Conservatory; and the CTW Consortium (Carolyn Johnson, Connecticut College, Suzanne Risley, Trinity College, and Jim Farrington, Wesleyan University).

Each presentation began with an historical and technical overview of the system. The advantages of these successful networks are both intellectual and economic. All representatives agreed that interlibrary loan activity has increased and that ILL procedures have improved as a result of the networks. NCIN, for example, offers a fax component. With this in place, a “quick” ILL form is telefaxed. The requested materials are then transported via a routine, expedient courier service. Patrons in turn reward libraries who provide speedy ILL service with more requests.

Reference service is also enhanced through participation in the network environment. The ability to consult not only other libraries’ holdings but also to confer with network librarians (especially through electronic mail) works to everyone’s benefit. The CTW Consortium have capitalized on this opportunity for increased and enhanced communication within their system by forming a united front when presenting issues to their administration. The solid base facilitated the formation of the North East NOTIS Music Users Group (NENMUG).

Examples of economic advantages to networks were also abundant during the presentations. Participating in FLO is the only way that some member libraries can afford an integrated online system. Even the smallest libraries in NCIN have access to BRS and DIALOG with reduced costs, thanks to the availability of toll-free DIALNET. Networks provide a natural setting for cooperative projects. Union listing of serials, surveys and system documentation (e.g. searching guides) are being developed cooperatively. Some future projects discussed included online newsletters and remote-site listening stations.

Some problems do exist within networks. A library’s complete holdings may not be online and the pressure for retrospective conversion projects is intensified. All panelists agreed that cooperative collection development can be a reality, but there are a multitude of technical and economic issues that must be resolved at the institutional level as well as at the network level before equitable guidelines can be produced and activated.

Peter Munstedt
University of Missouri-Kansas City

Small Fish (Continued)

Special obstacles must be overcome. The library administrators are needed to help resolve the situation. The donor might be approached for funding for storage and processing, or engaged in fund raising for this purpose. Act quickly, before everyone concerned has accepted the notion of the gift. Jane Gottlieb also concurred with the necessity of a gift policy, one prepared with the development office and chief administrator so that their support is assured. All respondents agreed about one thing in particular: library authority must be preserved in collection development.

Pamela Juengling
University of Massachusetts/Amherst

Michele Zwierski
Yale University
Public Library Committee

At the Cleveland meeting, the Public Library Committee presented: “Beyond MTV: Videos in the Music Library.” Dr. Thomas Campbell, Cleveland State University Historian, discussed the beginnings of oral history projects and how to conduct a successful interview, and the applications of this technique for music historians.

Rick Schwegel of the Chicago Public Library discussed “Collecting Local Resources: Video In Your Own Backyard.” Mr. Schwegel’s AV presentation included examples of local Chicago chamber music and punk rock bands recorded by a local TV station. How to acquire materials from local cable access and from local music groups was also presented. Blues and jazz music videos with interviews were also a part of the presentation.

Karla Steward of the Akron-Summit County Public Library presented a practical guide on where to find specialty Fine Arts video vendors. The session concluded with John Hillsman of Home Vision of Chicago. Mr. Hillsman discussed the market trends that lead to Home Vision’s decision to expand into fine arts video, including operas, ballet, music history, and art. Marketing aids for librarians were shown to help connect decentralized media materials. Special bin-browsers that direct patrons from records and CDs to the video product were also displayed. Mr. Hillsman concluded with a discussion of the availability of performance rights for materials through Home Vision.

In our working Session the committee discussed publications for the next year and possible pre-conferences for our reference “road show” for non-music librarians. In addition, the topic “Taking It To The Streets: Examples of Community Outreach” was proposed for the 1990 MLA meeting in Tucson. Examples will include reaching ethnic communities, programming to promote materials and educate, reaching the professional music community, and working cooperatively with academic libraries.

The committee welcomed new appointee Kris Shuman of the New York Public Library to the committee. Rich Schwegel will co-chair with Anna Thompson this next year before she leaves the committee.

Anna M. Thompson, Chair
Public Library Committee

Preservation Committee

The Preservation Committee met with Patricia Battin, President of the Commission on Preservation and Access, in closed session. The Commission is responsible for encouraging and coordinating library preservation projects on the national level. Ms. Battin requested that the committee draft a letter to the Commission proposing that a research paper or papers be written on the subject of the preservation needs unique to music materials in libraries. The Commission will then consider funding this research based on the strength of our proposal.

The current aim of the Preservation Committee is to hold a conference that would identify and prioritize preservation needs in the discipline of music and to recommend methodologies and strategies to begin preservation work for music on a national level.

The Subcommittee on the Preservation of Sound Recordings was formed this year and held its inaugural meeting. The Subcommittee is preparing for a plenary session at the Tucson meeting. Those interested in the work of the subcommittee should contact the chair, Steve Smolian (301/299-2764).

The last plenary session of the Conference was “Rescuing Our Collections: Planning a Preservation Program” and was sponsored by the Preservation Committee. [See page 8 for a full report. Ed.] Anyone interested in the work of the Preservation Committee should contact the new chair, Deborah Heffing, Cleveland Public Library.

Jerry McBride, Past Chair
Preservation Committee

Bibliographic Control Committee

The Bibliographic Control Committee held two closed and one open meeting during MLA’s annual conference. Brad Young has been appointed chair, replacing Joan Swanekamp.

The committee heard reports from its subcommittees on MARC formats, on subject access, and on descriptive cataloging. It also heard reports on developments at LC, OCLC, RLG, and IAML, from the editor of the Music Cataloging Bulletin, and from its working groups on world music materials, on subject access to popular music, on the 028, and on genre terms. While the subcommittees are intended to continue indefinitely, the working groups are appointed with a specific project or charge and continue only until their purpose has been accomplished.

The Working Group on World Music Materials has been establishing contacts with other organizations with similar interests, including the Archiving Committees of the Society for Ethnomusicology and the American Folklore Society. The members of the group feel that there is an interest in a continuing forum for the discussion of world music materials in general, and have decided to investigate becoming an MLA Round Table. The Working Group on Subject Access to Popular Music will change its focus to identifying appropriate sources for authoritative information for popular music.

The Working Group on the 028 has submitted its report on the transcription and use of data in the 028 field. The subcommittees on descriptive cataloging and on the MARC format will study the report and recommend future action. New working groups will be appointed during the next year. One group will investigate problems which are caused by using imported authority records (usually LC’s) in another bibliographic database. A second group will discuss problems with subject access to contemporary music. A third group will carry out a project (continued on next page)
Bibliographic Control (Cont.)
designed by the Subcommittee on Descriptive Cataloging to identify
terms used in uniform titles which designate a type of composition (see
following Subcommittee report).

The Library of Congress’ report indicated that the Library plans to
After the cumulation, MBMSR will be issued in microfiche. The Library is
working on plans that will allow the nine libraries designated as con-
tributing libraries to resume contributions. LC also reported on several
planned or implemented changes in the cataloging of music.

The committee reviewed the content of the five year Index/Supplement to
the Music Cataloging Bulletin in preparation for the next index covering
1985-1989. In response to interest expressed by members of MLA, the com-
mittee also supported a proposal to publish a cumulation of LC’s Music
Cataloging Decisions, renumbered to correspond to the rule numbers in
Anglo-American Cataloging Rules, 2nd ed., revised (AARC2 rev.).

The Subcommittees on the MARC Format and on Descriptive Cataloging
will formulate a joint response to the discussion papers on the cataloging of
multiple versions which have been submitted to ALA’s MARBI and CC:DA.

For further information about any of these matters or the work of the Bibli-
ographic Control Committee, its subcommittees or working groups, please
contact the chair, Brad Young, Van Pelt Library, University of Pennsylvania, PA
19104-6202; BITNET: BM.PEC@RLG.

Elizabeth Gamble, Secretary
Bibliographic Control Committee

Subcommittee on Descriptive Cataloging

The BCC Subcommittee on Descriptive Cataloging met twice at the MLA
meeting in Cleveland. Jennifer Bowen has been appointed chair, replacing
Joan Swanekamp.

The committee’s response to the ISBD (Printed Music) has been submitted.
The committee reviewed a pro-
posed revision to AARC2 rev. which
would place the General Material
Designation (for example, [sound
recording]) at the end of the first title in
the title and statement of responsibili-
ty area, in conformance to the latest
ISBD’s. Another proposed AARC2 rev.
rule revision would make the treatment
of items without a collective title con-
sistent throughout all chapters. Cur-
rently, some chapters allow a “pre-
dominant work” to be cataloged, with
other works mentioned in the notes
area, while other chapters do not. An
ALA working group has been formed
to study the implications of the pro-
posal. The subcommittee asked LC to
formulate a proposal to eliminate the
rule which adds the language to
uniform titles of all musical liturgical
works (25.35.F2 AARC2 rev.).

Several changes which were not
reviewed by the subcommittee have
been identified in the revised AARC2
rules for music materials. For example,
the “first page of music” has been omit-
ted from the list of prescribed sources
for publication information in 5.0B2.
The subcommittee will continue to
review the revised AARC2 and would
be interested in receiving comments
from music librarians.

The subcommittee will be reviewing
the Working Group on the 028’s recom-
mandations for standardizing the
transcription of publisher’s plate,
matrix, and issue numbers. The sub-
committee will also oversee the work-
ing group that will be established to
carry out a project designed to identify
terms used as “types of compositions”
in uniform titles. Together with the
Subcommittee on MARC Formats, the
subcommittee will formulate an MLA
response to discussion papers before
MARBI and CC:DA which propose
linking fields in MARC records for
works of identical intellectual content
issued in multiple formats. Concerns
were raised over the difficulty of defin-
ing “identical intellectual content” for
sound recordings and printed music.

During the subcommittee’s open
meeting, a proposal was made to add
“date of first publication” to the list of
elements to be included in the title pro-
per in 5.1B1 (AARC2 rev.). Several
librarians raised examples of collections of “Ayres”, etc., which are identified
chiefly by their date of publication,
which would be better identified if the
date was included in the title proper.
Questions were also raised about the
definition of “holograph”, the transcrip-
tion of information on dedications, LC
authority records based on items for
which cataloging records have never
been distributed, the numbering of
Psalms, and the punctuation of notes
on performers in sound recording
cataloging. A more complete report will
appear in the Music Cataloging Bulle-
nin.

Elizabeth Gamble, Secretary
Subcommittee on
Descriptive Cataloging

Reference And Public Services Committee

RAPS subcommittees all had working meetings at the Cleveland con-
ference. The Online Services Subcommittee held an open meeting on music-
related CD ROM products (see following report). This subcommittee is
especially interested in gaining new members, so if you are using electronic
tools for music reference or are par-
ticularly interested in this aspect of
reference work, please write to Susan
Sommer, MLA president. The Informa-
tion Sharing Subcommittee continues
its abstracting and bibliographic work,
most visible to us in “Music-Related Ar-
ticles From Non-Music Journals” which
appears in the MLA Newsletter. A new
subcommittee on reference performance
has been proposed. News of its
purpose and personnel will follow if it
is approved by the MLA Board.

There will be some personnel changes on the committee in the next
year; people wishing to serve on any of
the subcommittees should make their
interest known to the MLA President.
The Bibliographic Instruction Subcom-
mittee is working on a plenary presenta-
tion for the Tucson meeting in 1990,
and the Subcommittee on Bibliog-
ographic Standards for Reference Books is aiming for a big presentation at the
Indianapolis conference in 1991.

Bonnie Jo Dopp, Chair
Reference and Public Services
Committee
Online Reference Services Subcommittee

The Online Reference Services subcommittee of RAILS sponsored a program at the Cleveland annual conference entitled “CD ROM Update: Impact on Reference Services.” Featured speakers were Bob Acker (DePaul University) and Gail Sonnemann (Library of Congress). Bob Acker first reviewed the development of music-related CD ROM products and discussed the impact of CD ROM on reference service at DePaul. He noted that, although OCLC had dropped the experimental Hyper-Bach project that was demonstrated at last year’s conference in Minneapolis, OCLC was going ahead with its plans to develop a music subset of its database, and was exploring other music-related databases to mount on CD ROM, such as RILM Abstracts and Music Index. He observed that OCLC’s new EPIC system, being demonstrated in the conference exhibit area, had many good searching features that would enhance access to music materials in the OCLC database. He reminded his audience of online sources such as RILM and Arts & Humanities Citation Index, as well as non-music CD ROM products such as ERIC, Psyclit, Wilsondisc, and Dissertation Abstracts.

Acker then turned his attention to the impact CD ROM has had on reference service at DePaul. Increased staff time devoted to patron assistance was noted as a major consequence; problems range from helping students devise effective search strategies to changing printer paper. Having the workstations within view of the reference desk was seen to be very important. Instruction strategies such as including CD ROM in class presentations, special workshops emphasizing hands-on practice, and point-of-use handouts and worksheets were mentioned. Queuing problems were minimized by instituting an advance signup system. The addition of CD ROM databases has resulted in heavy usage and has served many more students than used the online reference service. In fact, having the CD ROM versions of heavily used databases has resulted in a dramatic decrease in the number of online searches performed.

Gail Sonnemann spoke about the CD ROM products that her division (LC Cataloging Distribution Service) is preparing: CDMARC Subjects, CDMARC Names, and CDMARC Bibliographic. The first two correspond to the LC Subject Headings and LC Name Authority Files respectively. CDMARC Subjects is currently available on one disk; CDMARC Names, on two disks, will be available late this spring. Still in development, CDMARC Bibliographic will contain all of the Library’s machine-readable catalog records for books, serials, music, and other formats, and will be issued on no more than seven disks.

Sonnemann went on to demonstrate some of the main features of the retrieval software used for all of these products. The user interface allows for alphabetical browsing as well as keyword and Boolean searching. The command mode uses the proposed ANSI Common Command Language standard. The potential reference applications of the two authority files on CD ROM were emphasized, as they could be used in conjunction with the library’s online catalog.

The Online Reference Services committee plans to develop a directory of music-related computerized reference sources available online or in CD ROM format. It also plans to continue monitoring developments in this fast-changing technology, and to arrange for presentations of new or existing products at next year’s conference in Tucson.

Bob Acker, Chair
Online Reference Services Subcommittee

Display Material Needed

The Bibliographic Instruction Subcommittee of the Reference and Public Services Committee needs contributions for a “show-and-tell” table of user education materials planned for the Tucson meeting. All formats will be accepted, although some limitation may have to be placed on the numbers of those requiring special equipment such as interactive video systems, overhead projectors, and so forth. Each item submitted should be accompanied by a paragraph placing it in context: library type, size of collection, staffing, intended audience, whether the document builds on generalized instruction, is part of a course, or is a stand-alone product, and anything else that would help evaluate the document’s general applicability.

Please also state whether the Subcommittee may keep a paper document as part of a clearinghouse, and note any copyright restrictions. If requested, the name of the institution will be blocked out for exhibit purposes. Those willing to supply copies of their documents are asked to provide a sign-up sheet and indicate any costs or other pertinent information. Less common items such as “cheat sheets” or photographs of displays are especially sought, as are materials developed by public libraries.

The Subcommittee hopes the display can be located in the exhibit area, in which case assistance monitoring the table may be needed. Therefore, respondents are asked to indicate their willingness to undertake a shift of not more than two hours. This does not, however, preclude the submission of materials from institutions unable to have a representative at the Tucson meeting.

Deadline: for paper items, 1 November 1989; for proposals requiring equipment, however, 1 August. (The latter will be notified by 1 October if their proposals can be accommodated). Please include name, address, and daytime phone number on each document or proposal. Send to: Joan O. Falconer, Rita Benton Music Library, University of Iowa, Iowa City, IA 52242 (319/335-3086).

Publications Awards For 1989

Nominations are invited for 1989 prizes for: (a) the Vincent Duckles Award for best book-length bibliography or reference work in music, (b) the best book review in Notes, and (c) the best bibliographic article published during the year. Please send correspondence to Thomas Heck, Chair, MLA Publications Awards Committee, Ohio State University Music Library, Sullivant Hall, 1813 North High Street, Columbus, OH 43210-1307.
CHAPTER REPORTS

Southeast Chapter

The Southeast Chapter held its annual meeting at Appalachian State University, Boone, NC, 27-29 October 1988. Though not the easiest place to get to, the scenery made the trip well worth the effort. The meeting opened with a Thursday evening reception at Broyhill Inn.

Friday morning’s session featured a tour and presentation of the Appalachian Cultural Center by director Charles Watkins. The highlight of the morning was a performance by “The Cacklin’ Hens,” an all-female group who demonstrated Appalachian folk music.

After a lunch break the group toured the Music Library, a beautiful facility in the new music building. The afternoon sessions returned to the Broyhill Inn. Frank Freeman, Library Director at the Center for Creative Leadership, Greensboro, NC, spoke about a study conducted at the center: “Women Executives: Success vs. Derailment.” John Druesedow, Director of the Duke University Music Library, described a collection acquired from the estate of musicologist Alexander Weinmann, an expert on the history of Viennese publishers. The final afternoon session was a discussion about a new cataloging committee within the chapter (to be chaired by Neil Hughes from the University of Georgia), and the direction it should take. More information will appear in future issues of the chapter newsletter.

Saturday morning’s program centered on the use of new technology in music and in libraries. Stephen Dankner from the New Orleans Center for Creative Arts demonstrated the use of the computer/MIDI connection in music composition. A discussion about circulation and processing of compact discs and computer software was led by Carolyn Catalon, Music Cataloger at the University of Alabama-Birmingham, based on results of a questionnaire sent to members before the meeting. Laura Dankner, Music Librarian at Loyola University, shared her experiences with changing technology in the library over the last seven years, the latest development being the library’s administration of a microcomputer lab adjacent to the library. William Coscarelli, University of Georgia Music Librarian, spoke on a bibliographic instruction program he has developed which integrates coursework at various levels. A business meeting concluded the session. Results of the election were announced: Sarah Long, Center for Popular Music, Middle Tennessee State University is Secretary/Treasurer and Timothy Gmeiner of Belmont College is member-at-large for the next two years.

Nancy Kobialka Zavac
University of Miami

New York State/Ontario Chapter

The annual meeting of the MLA New York State/Ontario Chapter was held 8 October 1988 at the new Onondaga County Public Library in Syracuse, NY. The program began with a tour of the new facilities which is located in the Galleries, a shopping and business complex in downtown Syracuse. Special features included: compact mobile shelving, an Education/Job Information Center, talking books, Braille books, a Kurzweil Reading Machine for the blind, special toys for the handicapped, a teletypewriter for the deaf, a circulating art print collection, and the BrowseAbout (a self-service area displaying new and popular fiction and non-fiction in a bookstore subject-oriented arrangement).

The space limitations and physical configuration of the original Onondaga County Public Library facilities in the Carnegie Building (along with revisions to the Dewey Decimal Classification System) resulted in collection fragmentation that forced patrons and staff to search through several departments for items that should have been together; thus, the need for reorganization and consolidation from the eight floors of the original building to the five of the new building. Seating for library users was increased from 288 to 460. Public response to the new building seems positive overall, except for the lack of signage (which had not yet arrived); circulation has increased greatly since the move.

Following the tour, Jane Nowakowski, Retrospective Conversion Librarian at the Eastman School of Music, spoke about AMLG’s Cooperative Retrospective Conversion Project, undertaken to fill the void in the national bibliographic databases (OCLC and RLIN) of music materials. The Pilot Project, proposed in October 1984, received funding through a Title II-C grant and its success has resulted in two subsequent years of Title II-C funding for conversion at six libraries: Stanford, Berkeley, Harvard, Eastman, Indiana, and Yale.

Joan Swaneckamp (also of Eastman) discussed the planning meeting of September 1984 in which a matrix for books and music (based on the RLG conspectus for music) was created to divide responsibilities and avoid duplication of effort. For this matrix, other libraries were contacted to determine which areas had already been covered (for which statistics were widely unavailable and therefore essentially discounted) and also to solicit suggestions.

Sound recordings have not yet been included in the project, but their inclusion is being discussed, with the possibility of using manufacturers’ labels for the basis of the matrix, rather than classification numbers as in the original project matrix (since many record collections are not classified). Ms. Nowakowski continued her presentation with the specifics of the project: methodologies, standards and evaluation techniques employed, modes of communication, and so forth. As of August, approximately 30,500 records had been converted, with the goal for the year being 48,000.

Susan Stinson, Audiographer at the Belfer Audio Laboratory and Archives at Syracuse University, coordinated the afternoon panel discussion, “Aspects of the Experiences with Small Record Label Companies.” The first speaker, Richard C. Burns, owner of Overtone Records, enumerated the steps in the process of record production, including brief discussions on royalties, sales, publicity, and advertising. He also

C.-P. Gerald Parker, University of Montreal Music Librarian, discussed specialty (or bootleg) labels, dividing them into two categories: 1) pirate recordings — usually American, released without paying royalties, getting clearances or licenses, etc., and 2) corsairs — usually Italian, more than twenty years old and thus have fallen into public domain, and which generally are of poorer quality than pirates. He compared the two and provided sources for obtaining them. Mr. Parker pointed out that while bootleg labels are generally cheaper than commercial records, they are not posing a serious threat to legitimate companies. He elaborated on several specific bootleg companies and the quality of their work and then played a tape recording of a discussion on copyright.

J. F. Weber, collector, reviewer, and discographer, tackled the topic of small (legitimate) record companies and the availability of their recordings, citing *Schwann*, *Gramophon*, and *Bieelefelder* as the best catalogs for obtaining information on these records. He discussed quality and stressed that the best recordings are those in which all phases of the recording and production process are controlled by one knowledgeable person, as is the case for the Westminster and Vanguard labels, but not usually for the major companies.

During the business meeting, suggestions were made to change the day of future meetings from Saturday to a weekday and to gear more programs towards public libraries. Pamela Jones, Chapter Chair, introduced the new Chair, Alison Hall of Carleton University. Ms. Hall is soliciting program ideas for the next meeting, which will be held at the new Sibley Music Library of the Eastman School of Music. The results of the election were announced, with Suzanne Meyers Sawa elected Secretary/Treasurer and Roberta Chodacki as Vice Chair/Chair Elect. (Fortunately Ms. Chodacki could not accept the position; Karen Perone will take the position.)

**New England Chapter 25th Anniversary Meeting**

A record 90 members and friends of the New England Chapter assembled at the Jewett Arts Center, Wellesley College to celebrate the 25th anniversary of NEMLA. Following a welcome by college president Nannerl Keohane, Owen Jander, Chair of the Music Department, spoke briefly on music librarians at Wellesley—their contributions to musicology and to music librarianship.

To commemorate this happy event, the 25th Anniversary Committee and the Chapter History Committee organized special activities. An exhibit of documents relating to Chapter history was on display in the Jewett Arts Center and attendees were given a packet of materials which included a chapter history. Among those attending were ten chapter charter members and members of the MLA board who held its meeting at Wellesley to coincide with our celebration.

The morning session on “Women in Music” had three fascinating speakers covering the topic from quite different perspectives. Pozzi Escot, faculty member at Wheaton College and the New England Conservatory, discussed Hildegard of Bingen as an innovator in her own time (1098-1179) and as a woman in whose work are found formulas with relevance for contemporary composers. Pozzi—composer, theorist, teacher, and medieval specialist—brings to her subjects an intensity and multidisciplinary approach that brings the past into the present.

Our next speaker was Adrienne Block, Co-Director of the Project for the Study of Women in Music at the City University of New York, who spoke on “Feminist Issues in a Biography of Amy Beach.” Block’s interest in Beach goes below the surface events in the life of this gifted American woman who produced over 300 works in her lifetime, to the difficulties of any woman practicing in an essentially male-dominated craft.

The final speaker was Elizabeth Vercoe—composer, teacher, and critic. Her talk, “Saints and Sinners: Views of Women in Women’s Music,” brought a very personal perspective to the historical aspects of women in music. Vercoe, whose works have been performed in this country and abroad and are currently available on record, discussed an education in which women composers were rarely mentioned and during which she found little support from within and without the profession. Moving on to a discussion of some contemporary composers and the strong female characters they have created, Vercoe supplemented her words with recorded excerpts from Margarita Meriman’s *Antigone*, Thea Musgrave’s *Mary Queen of Scots*, and her own *Hersliory III*—*Johanne de Lorraine*.

Following the morning session, the group moved outside, where the sun broke through the clouds just as appropriately, for a carillon recital by carillonneur Sally Slade Warner. The recital included works from the 16th to the 20th centuries and was closed with a specially commissioned work by Roy Hamlin Johnson, *Fantasy on NEMLA 1988*. The concert, the setting on the lovely Wellesley campus, and the beautiful fall day, provided a very special interlude at this anniversary meeting.

Following lunch at Wellesley College Club, Dena Epstein gave the keynote address on “The Mysterious WPA Music Periodical Index” (see *Notes*, 45/3, March 1989, pp. 463-82). Following the keynote address, Lenore Coral and Suki Sommer, MLA President and Vice-President respectively, talked briefly on “The Chapter and MLA” and the formal part of the day concluded with a NEMLA retrospective presented by the Chapter History Committee. We were particularly happy to have with us Therese Wagenknecht, first NEMLA chairperson, who reminisced about organizing the Chapter and her subsequent travels through life and the profession. The day concluded appropriately with a celebratory champagne reception in the College Art Museum.

Susan Waddington
Providence Public Library
**Band Music Round Table**

The Band Music Round Table set a record attendance of over 50 to hear speaker Frank Byrne of the "President's Own" Marine Band. Byrne discussed the need for a critical edition of John Philip Sousa's works, and the numerous errors that are repeated from one edition to the next. As he put it: "Band music is serious music. It deserves serious performances. How we perform it ultimately tells more about us than it does about the music." A plea was made for letters to support the need for such a critical edition. If you support this idea please write MgySgt. Frank Byrne at the Marine Band Library, Marine Barracks, 8th & I Streets, Washington, DC 20390-5000. MgySgt. Byrne also briefly discussed his recent book, *The Performing Music Library: Its Function, Organization and Maintenance*. It deals with the many problems of performance collections, and offers some practical solutions.

Anna M. Thompson, Coordinator
Band Music Round Table

**Small Academic Libraries**

In its Cleveland meeting, the Small Academic Libraries Round Table concentrated on the topic of providing reference service in the "one-professional" library. Sally Evans (Amherst College) was the driving force behind the formulation and distribution of a questionnaire to past Round Table members which provided much helpful information on this topic and which ultimately provided three able panelists to discuss various aspects of the subject.

The program began with Sally's detailed summary of the questionnaire. This served to provide an overall perspective of the reference situations in the participants' home libraries. Nancy England (University of Akron) then addressed the challenges inherent in managing a library staffed entirely by college work-study students. With a turnover rate of approximately 75 percent per year and a student work force that often has little music background, she needs to be very definite as to the amount of time and training she can provide her students. Her limited time needs to be well-handled and strict parameters and evaluation systems are needed.

Evaluation of paraprofessionals is important as well, as Dawn Thistle (College of the Holy Cross) attested. Her presentation stressed the necessity of well-defined job descriptions which can serve to make duties clear and, in some cases, keep less qualified workers under tighter control. The "performance agreement" can be valuable not only in providing critical standards for the work of a paraprofessional but as a means of measuring the success of the music librarian as a supervisor and teacher.

In an upbeat finale, Joan Falconer (University of Iowa) spoke to the concept of music library reference work as a "collective enterprise" in which shared responsibility is the ideal goal. Presently, her staff is entirely music students, on both graduate and undergraduate levels. As the librarian in any small library becomes more involved in extralibrary responsibilities, students often become more knowledgeable about new reference sources that the "professional" who has less time to work on the front lines. If a strong morale can be developed with an accompanying *esprit de corps* it may be possible to rise above some of the limitations of a small staff. There must be an open flow of information at all levels and a climate fostering cooperation if such a situation is to be effective.

The session produced many comments and questions and a high level of interest from the audience. Consideration is being given to continuing the topic at the Tucson meeting, possibly dealing with the actual mechanics of reference training and evaluation. We are hoping that copies of the tape of this session can be made available to any interested parties. Please contact Sally Evans at the Amherst College music library for details.

Gene Leonardi, Coordinator
Small Academic Libraries Round Table

**Conservatory Libraries Round Table**

During 1988, the Conservatory Libraries Round Table (CLRT) applied for and received authorization to continue as an officially recognized MLA Round Table for another four year term, expiring in 1992. During the late summer, members participated in a survey of reference services conducted by the Small Academic Libraries Round Table in preparation for that group's meeting in Cleveland this year.

At the CLRT's own meeting in Cleveland, the group discussed and amended a survey which will be completed by each library this summer and shared within the group. The survey will provide members with profiles of each library and will allow comparison of services, collections, staff, and other areas of mutual interest. Those members present at the meeting felt that the surveys could be very helpful in providing support when school administrators are approached with budget requests, for example.

Also discussed were circulation policies for alumni and guest borrowers at each library. These ranged from none at all through varying degrees of openness. One of the many comments and stories shared concerned one library which charged a $30.00 annual, non-refundable fee for alumni borrowing privileges and found themselves losing hundreds of dollars worth of materials that were never returned. When the fee was changed to a one-time refundable deposit, losses dropped dramatically.

On the agenda for next year's meeting is a discussion of leadership for conservatory librarians: How are librarians currently involved in helping to set directions for their institutions? And how can we become more involved in that process? Anyone with ideas to share may contact Leslie Kamtman, Juilliard School, who has taken over as CLRT coordinator following the Cleveland meeting.

Jane Nowakowski, Past Coordinator
Conservatory Libraries Round Table
The second meeting of the ANSI X3V1.8M Work Group (see MLA Newsletter No. 74, page 13, for an explanation of this group’s activities) was held 3-6 October 1988 near the corporate offices of New England Digital (makers of the Synclavier) in White River Junction, VT, and included a demonstration of New England Digital’s music publishing system. The conceptual outline of the proposed standard for a music description language seems to meet with general agreement; the details of the standard will take a considerable amount of discussion. While there was disagreement on specific issues, the meeting was productive in pointing the way to solutions to several problems. Five topics formed the core of the discussions held during the four days.

In response to several criticisms concerning the lack of a detailed formal requirements statement for the project, the working group discussed a draft of a new requirements statement presented by Dorothy Gross. The committee reaffirmed the general statement presented in its document SD-6 section 1.1 “General needs,” which Gross’s statement amplifies. She will present a new draft at the next meeting.

The attendees spent a considerable amount of time reviewing written submissions received since the July meeting. Garrett Bowles was drafted to prepare the working group’s formal response.

A review of document SD-7 section 7.1.34, “Chord name,” was undertaken in light of a submission by Ron Gorow entitled “Chord components, symbols & format” (document 88-13), which proposed a generalized formal description of chord names. The section will be augmented and reviewed again at the next meeting.

The review of document SD-7 section 7.5, “Pitch model,” especially referring to Steven Newcomb’s papers “Proposal to specify deviation from nominal pitch in any tuning system by means of ‘Out-of-Tune unis’ (Oots)” (88-20) and “Pitch gamut thought experiments” (88-22), was too short to lead to a conclusion. However, there was substantial agreement that much work remains to be done in this area.

Considerable time was spent in discussing SD-7, section 7.1 “Core Thread,” and its extensibility to time-sequenced events other than music. In general, the committee felt that the concept could be applied to video or dramatic presentations, for example, but that these events were outside their expertise. The chairman, Charles Goldfarb, is very interested in exploring the viability of the approach presented in section 7; there will undoubtedly be further discussion of this area.

The next meeting of the Work Group was held at the Center for Music Experiment on the campus of the University of California, San Diego, 20-23 February 1989. The Work Group seems to be reaching a point of stability; most of those present had attended at least the previous three meetings. Consequently, the Work Group has been able to concentrate on developing the proposed standard for a music description language.

The draft of a new requirements statement (document X3V1.8M/89-1) was submitted by Dorothy Gross and discussed at length by the Work Group. While agreeing that the users were thoroughly defined, the Work Group felt more detail in specifying their requirements was needed. Many members of the Work Group felt strongly that a requirements statement would help it keep on track, and as the proposed standard develops, will help determine the weight and importance of specific topics. Craig Harris, Computer Music Association representative, agreed to undertake the next iteration of the requirements statement.

Most of the meeting was devoted to three topics: the representations of pitches, chords, and intervals. These three representations are inter-related, and the discussion of one affected the discussion of the others. Interval representation is necessary for the representation of chords and, in fact, is a direct outgrowth from the extensive discussion of how to represent chords during the previous meeting. It also played a significant role in the discussion of pitch representation.

The representation of chords was centered around a paper presented by Donald Sloan (X3V1.8M/89-5) which presented three possible representations: diatonic, relative, and absolute. The Work Group generally agreed that the relative method of representing chords provided the most flexibility and should be further explored.

The representation of pitches consumed the majority of the Work Group’s time; the discussion was focused on a paper by Steven Newcomb (X3V1.8M/89-6) which was an outgrowth of the previous meeting’s discussions. In general, the core of the scheme consisted of a set of “gamuts” or tables which related pitch names and their definitions. Using this system, tonal, modal, or chromatic pitch systems can be represented in the context of specific tunings, if desired. Microtonal pitch systems can also be represented in the proposed system. A flaw in the design of the system seemed to be the intermixing of visual and gestural representation which tended to produce a complex notation. After considerable refining, the Work Group agreed to review pitch representation again at the next meeting.

As a part of the discussion of pitch and interval, Jonathan Glaser from the Interval Foundation presented a discussion of tuning systems and the need for the ability to represent music using just, mean-tone, equal, and irregular temperaments. His presentation clarified the issue concerning the use of alternate tuning systems, and emphasized the need of many musicians to use such systems.

Because time is one of the backbones of music, the Work Group has been interested in comparing the representation it has developed with related fields. A professor from the University of California, Irvine, presented an extensive discussion of dance notation principally centered around Labanotation. His presentation resulted in the speculation of how Labanotation could be integrated with our standard.
ANSI X3V1.8M (Continued)

The next meetings are tentatively scheduled for San Jose, CA (19-22 June 1989), Columbus, OH (30 October—2 November in conjunction with the International Computer Music Conference), Van Nuys, CA (February 1990), and San Jose, CA (June 1990). New participants are welcome and are asked (but not required) to inform Charles Goldfarb (c/o Debbie Perez, IBM Almaden Research Center; 408/927-2577) or Steve Newcomb (Florida State University Center for Music Research, Tallahassee, FL 32306-2098; 904/644-5786) if they plan to attend.

For more information about the activities of the Work Group, contact: X3V1.8M Secretariat, c/o Craig R. Harris, The Computer Music Association, P. O. Box 1634, San Francisco, CA 94101-1634.

Garrett Bowles
X3V1.8M MLA Co-Representative

VISITING CHINESE LIBRARIAN, 1989

Ms. Lu Ming, Assistant to the Director of the Music Library at the Shanghai Conservatory of Music, has begun an internship in the Ohio State University Music Library which will permit her to learn the ways of American-style music librarianship during the course of 1989. She was able to attend the MLA meeting in Cleveland, and looks forward to making many friends among the music librarians in the U.S.

Lu Ming also reports that the Yale Music Library has kindly been sending many boxes of duplicate and gift books to the Shanghai Conservatory Library, where they are most welcome. If colleagues in the U.S. would like to consider sending more gift music books and scores to China, please contact her for information on addresses, etc., c/o OSU Music Library, Sullivant Hall, 1813 North High Street, Columbus, OH 43210, 614/292-2319.

MLA Distribution List
On Bitnet/Internet

Indiana University is now hosting an electronic mail distribution service for the Music Library Association. Participants can mail messages to one address which will be distributed to all "subscribers." This distribution is limited to users of BITNET and the INTERNET. The "mailing list" is intended for communications relevant to MLA activities of general interest and to other matters of concern to the music library community at large. It is not intended for narrowly defined communications such as committee correspondence or local online systems users groups. For additional information contact the MLA Executive Secretary, A. Ralph Papakhan, PAPAKHI@IUBVM, Indiana University Music Library, Bloomington, IN 47405, 812/855-2970.

Music Library Association — Annual Meeting
March 14-18, 1989

1. The World of OPAC'S Michael Malinconico 3/14/89, 7:30-9:00 p.m. ................................................ $5.00
2. Conflicts and Compromises Martin Dillon 3/15/89, 8:30-10:30 p.m. .............................................. $10.00
3. User Interface Walt Crawford 3/15/89, 11:00-12:30 p.m. ............................................................. $5.00
4. Publishing Contemporary Music Freed; Schuller; Martino ................................................................. $10.00
5. New Online Retrieval Tool for Music Sweeney; Matthews; Wajenberg ................................................ $10.00
6. Perspectives in Musical Iconography Duffin; Seebeck; 3/16/89 ........................................................ $10.00
7. Small Fish in Big Ponds Vellucci; Thompson; Roberts 3/17/89 .......................................................... $10.00
8. Film Music Roundtable Rosar; Bischoff; Wright, 3/17/89 ................................................................. $5.00
9. Beyond MTV Cambell; Schwengel; Steward; Hillsman, 3/17/89 ......................................................... $10.00
10. New Connections Laudati; Van Ausdale; Johnson; Farrington; Risley ............................................. $5.00
11. Rescuing Our Collections Cunha; Honea; Loranth, 3/18/89 ............................................................ $10.00
12. Wrap-Up Session 3/18/89, 4:00-6:00 p.m. ............................................................... $10.00

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Update On Automated System Users Groups

Music users groups have assembled both formally and informally to address mutual concerns relating to specific local automated library systems. The Automation Subcommittee of the MLA Administration Committee has gathered the names of contact persons for each of these users groups. The list is published here for use by anyone seeking information about a specific system. Contact persons for each group are willing to share names of music libraries and librarians who use a specific system. The will gladly refer new, prospective, or old system users to knowledgeable colleagues.

The Automation Subcommittee plans to publish addenda and revisions to this list in future issues of the MLA Newsletter in order to facilitate communication between users. The Subcommittee asks your help in making this list as comprehensive and as current as possible. Please contact Nina Davis-Millis at the Music Library, Room 14E109, Massachusetts Institute of Technology, Cambridge, MA 02139, 617/253-5636, if you belong to a group which is not listed here or if you are a user of a system seeking colleagues to form a group.

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<th>NOTIS Music Users Group</th>
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<td>James Wright, Contact Person</td>
<td>Catherine Gerhart, Chair</td>
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<td>Marilyn Craig, Contact Person</td>
<td>BITNET: JXB@BYULIB</td>
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<td>CLSI Music Users Group</td>
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RUDY VALLÉE COLLECTION

The American Library of Radio and Television, located at the Thousand Oaks Library (Thousand Oaks, CA) has recently acquired the Rudy Vallée Collection. The collection comprises over 550 archive boxes of materials, documenting every aspect of Vallée's lengthy career in the entertainment field, from the 1920s until his death in 1986. This represents one of the largest performing arts collections from a single individual.

In addition to a massive group of radio broadcasts, records, tapes and musical scores, the collection also includes extensive correspondence, clipping files, scrap books, contracts, scripts from radio, television, motion pictures, and theater, Vallée's published books and articles, manuscripts, financial and business records, publicity materials, and photographs.

Processing the Vallée Collection, which is supported in part by an LSCA grant, is expected to take two years to complete, due to the extent of the material and the detailed cataloging to which the library is committed. Until the project is finished materials will not be available for research except on a very restricted basis, at the discretion of the archives staff.

The Vallée Collection forms an integral part of the American Library of Radio and Television, which includes published materials, publicity items, recordings, photographs, and other documents relating to broadcasting in the United States, as well as archival materials which serve to broaden and strengthen its holdings.

Henry Kirkwood Mattoon, Archivist
American Library of Radio and Television
ALA Brochure Available. The third annual edition of "How to Publish in ALA Periodicals," edited by Germaine Wellington, is now available from ALA Publishing Services. "How to Publish" provides prospective authors with brief guidelines for ALA periodicals that accept unsolicited materials for publication. Entry includes the editor's name and address and a brief description of the type of materials that are considered. The pamphlet is free with a self-addressed 9" x 12" envelope stamped with $0.45 postage. Mail requests to: "How to Publish in ALA Periodicals," American Library Association, Publishing Services Order Dept., 50 East Huron Street, Chicago, IL 60611.

American Music Teacher Wins Award. The American Music Teacher, official journal of the Music Teachers National Association, has been honored with a Bronze Award in the category of Best Redesign, Association or Government Publication, of the 1988 Ozzie Award Competition for Design Excellence. AMT is the only music-related publication to receive an award in this competition, sponsored by Magazine Design & Production. This year over 1,100 entries from the best-designed publications in the U.S. and Canada were submitted.


Another new book will provide film historians, musicians, and students with a resource for the study of silent films and the music that accompanied them when they were originally shown in theaters. Titled Music for Silent Films (1894-1929): A Guide and compiled by Gillian Anderson, the book serves as a finding aid for scores and musical cue sheets made for films of the silent era. It is available from the U.S. Government Printing Office, Washington, DC 20402 (stock number 030-00000199-1).

The American Folklife Center in the Library has compiled their annual American Folk Music and Folklore Recordings 1987: A Selected List. The publication lists the 34 best recordings of American folk music and folklore issued by various companies and organizations during the year, as selected by a panel of specialists. The 16-page illustrated pamphlet is free of charge from the American Folklife Center, Library of Congress, Washington, DC 20540.

Preservation Symposium. The International Federation of Library Associations and Institutions (IFLA), with the support of the Council on Library Resources, is sponsoring an international symposium, hosted by the Library of Congress, on 22-24 May 1989, to consider information needs and decision-making for serials preservation and to provide an opportunity for discussion of possible approaches for cooperative international serials preservation.

Entitled "Managing the Preservation of Serial Literature: An International Symposium," the symposium will address the problems that serial literature is deteriorating in the same way as other materials in library collections. However, because of the unique nature of serial literature, its preservation poses special challenges for library administrators.

The symposium is intended to meet the information and decision-making needs of library managers and administrators who are already familiar with the issues and complexities associated with controlling and preserving large serials collections. For more information, write to: IFLA Serials Preservation Symposium, IFLA Core Programme on Preservation and Conservation, c/o Library of Congress, Room LM-G07, Washington, DC 20540.

Upcoming Meetings and Festivals. The annual conference of the Canadian Association of Music Libraries will take place at L'Université de Laval (Quebec) from 31 May to 2 June 1989. Conference themes will revolve around archives and iconography, and sessions will be held in common with the Canadian University Music Society. For information contact Debra Begg, 613/564-9401.

June 1-3 are the dates of this year's Association of Recorded Sound Collections Annual Conference which will take place at the University of Missouri-Kansas City. Sessions will include discussions of Rachmaninoff's Third Piano Concerto, the Beach Boys, Count Basie and Pop Willis, the history of recorded sound in Australia, the medical profession represented in popular song lyrics, and more. For more information contact Ted Sheldon, 816/276-1531.

The Festival Medea, sponsored by the Darius Milhaud Society, will take place in Cleveland 11-25 May 1989. Activities will include four Medea films, plays and lectures, and will culminate in the first fully-staged performance in English of Milhaud's opera Medea. For more information call Dr. Katherine M. Warner, 216/921-4548.

Ochs named first Richard F. French Librarian. Michael Ochs, Librarian of the Eda Kuhn Loeb Music Library at Harvard University and Senior Lecturer on Music, has been named the first Richard F. French Librarian. The position was established at the Music Library in May 1988 by French (Harvard '37, A.M. '39, Yale University Professor of Music Emeritus) through a gift of life-income trusts. This is the first major endowment in the United States for a librarianship in music.

A symposium, "Music Librarianship in America," will be held at Harvard University, 5-7 October 1988. In contrast to professional meetings, which tend to focus on technical issues, the symposium will aim to stimulate music librarians to reflect on the larger aspects of their calling, in part by having them look at their profession through the eyes of those in neighboring disciplines. Distinguished representatives from the fields of musicology, ethnomusicology, history, publishing, arts administration, performance, composition, criticism, librarianship, and library education will explore the role...
Briefly (Continued)

of music librarians as custodians of cultural history, their relationships with scholarship, performance, and composition, and their role in the world of American music.

Among those scheduled to take part in the program are Richard Crawford, Charles Hamm, Richard F. French, H. Colin Slim, Christoph Wolff, Bruno Nettl, Oscar Handlin, Leo Balk, Gunther Schuller, Steven Ledbetter, Stephen Graubard, David P. Hamilton, Sidney Verba, Harold Samuel, James Prueitt, Dena J. Epstein, James B. Coover, Don Roberts, Susan T. Sommer, and Donald W. Krummel. A concert series, to be held the three nights of the symposium, is also planned.

The symposium will honor the establishment at Harvard of the Richard F. French Librarianship, the first chair in music librarianship at a major university. It is sponsored by the Harvard College Library and Department of Music, with the aid of a grant from the Council of Library Resources. Further information, including a complete list of speakers, will be released shortly.

Polish Music Research Prizes Announced. The Stefan and Wanda Wilk Prizes for Research in Polish Music are awarded annually to authors of the best unpublished papers reflecting original research on some aspect of the music of Poland. The prizes are sponsored by the Polish Music Reference Center and the School of Music at the University of Southern California. The winner of the Second Annual Competition in the student category is Stephen C. Downes for his paper, "Tonal Processes in Szymanowski's Piano Sonata in A, op. 21." Mr. Downes is a student at Goldsmith's College of the University of London. No prize has been awarded in the non-student category.

1989 marks the third annual competition during which a prize of $1,000 will be awarded to the winning author, and a separate prize of $500 awarded to the winning student author. This year’s deadline for submissions is 30 September 1989. For information and for the rules of the competition write to the Wilk Prizes in Polish Music, USC School of Music, Los Angeles, CA 90089-0851.

OCLC RESEARCH REPORTS ON AUTHORITIES INFORMATION

OCLC recently published three research reports by Jeannette M. Drone, former OCLC postdoctoral fellow (1987/88), which deal with authorities information for music materials.

Designed as working tools for music librarians and catalogers, the reports index authorities information in the Library of Congress Name Authority File and Subject authorities field. They complement online sources and bring together information not otherwise available in a single source.

"Indexes to the Established Titles, Variant Titles, Obsolete Uniform Titles, and Work Numbers in the Library of Congress NameAuthority File for the Works of Bach, Brahms, Haydn, Mozart, Schubert, Tchaikovsky, Telemann" provides the following information:

—established titles of works from the personal name headings (MARC tag 100, subfield $a)
—titles (variant and obsolete uniform titles) from the personal name "see from" tracing (MARC tag 400, subfield $t and any following subfield[s])
—numbers of parts (work numbers) identified in MARC tags 100, 400, 670 (source data found) or supplied by the author

The indexes provide useful access information, but should not be considered authoritative. Using the indexes, users will be able quickly to verify titles in the OCLC Authority File.

Dr. Drone also compiled “Music Subject Headings from the Machine-Readable Library of Congress Subject Authority File.” The two volumes contain classified and alphabetical listings of topical subject headings for music and materials about music taken from the machine-readable Library of Congress Subject Authority File (LCSH-mr).

The classified listing of subject headings (volume 1) can lead users to aspects of a topic that are not possible to identify through alphabetical listings. Dr. Drone supplied suggested classification data for headings without such information. Inclusion of authority record control numbers in the listings enables subject catalogers easily to check the validity and currency of headings using the OCLC Authority file.

The alphabetical listings of subject headings (volume 2) with their corresponding authority control numbers (ARCN) provide easier access to music headings than the printed or microfiche versions of LCSH.

The OCLC Music Research Reports may be ordered from OCLC, Dept. 630, Box ONB, Columbus, OH 43265. For more information, contact Erik Jul at OCLC, 614/464-4364.

NEW DIRECTORY AVAILABLE

The Music Library Association New England Chapter announces the Directory of Music Libraries and Collections in New England (8th edition, 1989). The 106-page Directory lists over 90 collections. For each collection, the Directory gives the name, address, phone number, hours, stack policy (open or closed), personnel, statistics, strengths and special collections, access policies, ILL policies and contacts, and network membership. Also included are indices to library name, strengths and special collections, city/state location, and personnel. The Directory costs $8.50 postpaid ($7.50 for NELMA Chapter members), checks made payable to Music Library Association—New England Chapter. Orders should be sent to Richard Slapsys, O’Leary Library, University of Lowell, Wilder Street, Lowell, MA 01854.

Candidates Sought

The Nominating Committee for the 1989 MLA election is seeking suggestions for candidates for vice president/president elect, recording secretary, and three members-at-large for the MLA Board of Directors, and also for the MLA citation. Members of the committee are John E. Druesedow, Ruth Henderson (chair), Michael Ochs, and Joan Schuitema. Please send suggestions by 15 June to Ruth Henderson, 535 West 110th Street, New York, NY 10025.
**NEW FACES / NEW JOBS**

**Kathleen Abromeit**, Principal Librarian, Music and Media Services, Morris County Free Library.

**Robert Brubaker**, Manager of Art, Music, and Audiovisual Services, Allen County Public Library.

**Men-Sze Butt**, Music Cataloger, Mina Rees Library, CUNY.

**Jeffrey Earnest**, Head, Music cataloging section, Stanford University.

**Philip Hahn**, Music Director, San Francisco Boys Chorus/Singing Boys of San Francisco Bay.

**Ralph Hartsock**, Assistant Catalog Librarian (Monographs), University of North Texas.


**Edith Landau**, Non-Book Librarian, University of Nevada.

**Richard K. McRae**, Music Cataloger, American Music Center, Inc.


**Bruce Boyd Raeburn**, Curator, William Ransom Hogan Jazz Archive, Tulane University.

**Robert Richart**, Head, Cataloging and Inputting Service, Western Library Network.

**Joan Schuitema**, Music Technical Services Librarian, Northwestern University.

**Barbara Seitz**, Visiting Affiliate Librarian Cataloger, Indiana University Archives of Traditional Music.

**Greg Smith**, Music and Art Librarian, Newark Public Library.


**Judy Tsou**, Assistant Head, Music Library, University of California, Berkeley.


**Jeff Weiss**, Audio-Visual Librarian, Muncie Public Library.

**Geogianne Wiersch**, Technical Librarian I-Music Cataloger, Cuyahoga County Public Library.