MLA Names Publications Awards

The Music Library Association has designated the naming of two awards given annually since 1978 but previously untitled. The Richard S. Hill Award will celebrate the best article-length bibliography or article on music librarianship, and the Eva Judd O'Meara Award will be given for the best review in Notes.

Dick Hill, librarian, musicologist, and polymath scholar from the Library of Congress, was the editor and chief inspirator of Notes from 1943 until his sudden death in 1960. Eva O'Meara at the Yale University School of Music was one of the country's first academic music librarians and the founding editor of Notes (1934-1941). The first vice-president of the Association, she could be called the mother of MLA, since the original impetus for the founding of the Association in New Haven, June 1931, came from her and Carleton Sprague Smith.

These two awards, together with the Vincent H. Duckles Award given for the best bibliography or other research tool in music, form MLA's annual publications prizes.

AWARDS NOMINATIONS INVITED

MLA's Publications Awards Committee invites the membership to submit nominations for the 1988 awards to be given in the following categories:
- The Vincent H. Duckles Award, for the best book-length bibliography or other research tool in music.
- The Richard S. Hill Award for best article-length bibliography or best article on music librarianship.
- The Eva Judd O'Meara Award for best review of a book or score in Notes.

The relevant works must have been published in 1988. With the exception of the Notes review, there is no limitation as to language or place of publication.

Nominations should be sent by 15 November 1989 to Thomas Heck, Ohio State University Music Library, Sullivant Hall, 1813 North High Street, Columbus, OH 43210-1307; Bitnet:TS7091@HSTVMA.

GERBOTH AWARD APPLICANTS SOUGHT

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

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

An application must be accompanied by two letters of support (one for the person and one for the project) and should include a vita with the names of further references. It should describe the project and its significance, and show the total budget, specifying the amount requested from the Association (up to $1000), sources of other funds if any, and the purpose of the funds requested. No funds will be awarded for capital purchases.

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In the short time since our last annual meeting, three new roundtables have come into being: American Music coordinated by John E. Druesedow, Jr., Research on Music Librarianship coordinated by Richard Smiraglia, and World Music coordinated by Laurel Sercombe, bringing the total number of MLA roundtables to fourteen. Others have renewed themselves or chosen new leaders, among them: Archives (George Boziwick), Large Research Libraries (Elizabeth Davis), and Women in Music (Cindy Richardson).

Roundtables occupy a special position in the structure of MLA. They represent a place where members can come together and discuss matters of common interest whatever those may be. Unlike committees which have specific charges and appointed members, roundtables are free form and self-selecting. The membership decides what agenda to pursue and who is to coordinate it.

Roundtables are not policy making bodies nor are they, strictly speaking, program giving groups, although they may plan presentations as a means of exchanging information at annual meetings. They are properly just what they are called—roundtables at which equals may sit down to express themselves on matters of mutual concern.

Important as it is for roundtables to have a comparatively unstructured form, it is equally important for them to have a clear enough shape so that they may be successfully integrated into the whole pattern of MLA activities. Therefore they are designed to have renewable four-year life spans. To initiate or renew a roundtable officially, three MLA members must write separate letters to the president, explaining and/or justifying the group as he or she sees it. Usually the sponsors also suggest the name of a coordinator mutually agreeable to the group. The president then adds the roundtable to the administrative structure or renews its term.

However, interests come and go. If there is not sufficient interest in the subject of a roundtable to generate a body of concerned members who want to meet or a person who will take the responsibility and the work of coordinating these members, then the president has the option of dissolving a dormant group. If this action stimulates the roundtable to reform, so much the better.

Precisely because of the vague nature of roundtables, it is important for the president to be aware of their activities and concerns in order to coordinate them with the functioning of other groups within the Association. We have so many committees and subcommittees with various aims and activities that if MLA is to work smoothly, it is important to keep them from working at cross purposes or from unnecessarily getting in one another’s way. The president is the only person in a position to see all of what is going on (and even she may find it impossible to keep everything in view.)

For example, a roundtable may be exploring a concern which suggests a more focussed activity on the part of MLA, in which case perhaps a specific committee should be formed or involved. Or, a roundtable might want to present a program of general interest to the membership which would need coordination with the program committee responsible for the entire pattern of the annual meeting. If a roundtable should suggest something in a more elaborate format—a workshop for instance—the whole MLA Board would have to be involved.

But the most exciting thing about roundtables is that they offer all MLA members a chance to get involved in a national activity. Everyone in MLA is a potential member of each roundtable, and all your particular interests are potentially the subject of future groups. For this reason we urge roundtable members to communicate through our MLA Newsletter so that everyone can know what you are doing and what you care about. I look forward to the establishment of many more roundtables as MLA members learn how to use and enjoy this flexible means of communication and concern.

Susan T. Sommer  
MLA President

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MLA NEWSLETTER  
Jim Farrington, Editor

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

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

Address correspondence to Jim Farrington, Editor, MLA Newsletter, 58 Fountain Avenue, Middletown, CT 06457 (BITNET: JFARRINGTON @WESLEYAN, ALANET: MLA. NEWS,ED). The deadline for submitting copy to the editor for the September-October issue is 25 August 1989.
MUSICAL QUERIES

Five respondents provided an answer to Query #10 (Issue 76). The song about Prince Prigio is entitled “The Fairy Ban,” from the operetta The Fire-Prince, libretto by David Stevens and music by Henry Hadley (Boston: O. Ditson, 1917). Thanks to Annette Farrington (Goodspeed Opera House Library of the American Musical Theater), Charles Lindahl (Eastman School of Music), E. Delmar Weliver (Interlochen Center for the Arts), B. Kathleen Shamp (Cleveland Public Library), and an anonymous librarian from the Music Information Center, Chicago Public Library.

No new queries have been received, but there is still a backlog of unanswered ones that may have solutions. These include Queries nos. 3 (Issue 72); 3 and 4 (Issue 74); 5, 6, and 7 (Issue 75); and 8 and 9 (Issue 76). Can anyone solve these?

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

PUBLICITY NEWS

Over the past few years, MLA has entered into cooperative agreements with other music- and library-related organizations whereby we are allowed, free of charge, to exhibit our publications at their conferences. Thanks are due the many MLA members who have volunteered in the past to help with these exhibits! Although the MLA exhibit is coordinated by the Publicity Officer, the success of this publicity effort really hinges on the individuals who are willing to unpack the boxes, arrange the materials, and make themselves available to represent MLA in this significant way.

As fall is soon approaching, the Publicity Officer is now looking for MLA members who are affiliated with the following organizations and who are planning to attend the meetings, or who live in the vicinity of the meetings and are willing to help out with the exhibit:

College Music Society
12-15 Oct. 1989, St. Louis, MO
American Musicological Society
26-29 Oct. 1989, Austin, TX

Society for Ethnomusicology
9-12 Nov. 1989, Cambridge, MA

Any MLA member who is able to assist with the exhibit at any of the above meetings, please contact the Publicity Officer, Christine Olson, Knight Library, University of Oregon, Eugene, OR 97403-1299; Bitnet: CGOLSON@OREGON. Free registration for the MLA representative is often included! If your schedule is too full this time to volunteer, drop by the exhibit tables anyway and say hello to your MLA friends!

Christine Olson
Publicity Officer

NEW PUBLICATION AVAILABLE


Topics include “Sources for the Study of the WPA Music Project in Los Angeles” by Stephen M. Fry; “Emigré Musicians in Southern California” by Jerry McBride; “Sources for the Study of Mexican Music in California” by Michael Heisley; “Primary Documentation of California Composers” by Catherine Parsons Smith; and “Music Periodicals Published in Los Angeles County, 1900-1985: A Bibliography” by Katherine F. Glennan.

The publication is available for $25.00 postpaid. Please submit a check or purchase order made out to Music Library Association—Southern California Chapter to Susan Bower, Arts Library, UC Santa Barbara, Santa Barbara, CA 93106.

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.
EASTMAN SCHOOL OF MUSIC ANNOUNCES OPENING OF NEW SIBLEY MUSIC LIBRARY

The University of Rochester's Eastman School of Music proudly announced the formal opening on May 15, 1989 of its new Sibley Music Library, under construction since April of 1987 on the 1.5 acre block adjacent to the Eastman School of Music in the heart of the cultural district in downtown Rochester. Opening festivities included a ribbon-cutting ceremony, a convocation ceremony featuring guest speaker James Billington, Librarian of Congress, and a concert presenting rare works from the Sibley Library holdings.

The new Library is housed in Eastman Place, an $18 million mixed-use facility which, in addition to the Sibley Library in its top three floors (approximately 50,000 of the total 122,000 square feet of the complex), houses commercial stores, restaurants, and office space on the lower level. The complex also includes an outdoor plaza and an outdoor public plaza which will accommodate community arts performances and exhibitions.

The site for the new library was determined to be the most desirable because of its proximity to the main building of the Eastman School, and because the location of a library directly across the street from the school's Kilbourn Hall ensures the acoustic integrity of its space. Macon and Chantreuil, a Rochester-based architectural firm, designed Eastman Place to complement the School of Music and other buildings in the immediate area. The interior of the new Music Library is designed to meet innovative demands for technology, services, and conservation of the library's holdings.

Eastman Place is the product of a cooperative effort among the Eastman School of Music, its parent the University of Rochester, the City of Rochester, the County of Monroe, the federal government, the developer Wilmorite, Inc., and Wilmur Associates, Inc., a New York limited partnership which contributed cash equity to the project. Additional financing for the project came from a federal Urban Development Action Grant (UDAG), from the Department of Housing and Urban Development (HUD), a tax exempt County of Monroe Industrial Develop-

ment Agency bond (COMIDA), cash from the University of Rochester, and a contribution from the Cultural Center Commission, an entity funded by the City of Rochester and the County of Monroe.

The University of Rochester anticipates purchasing the entire building from the limited partnership in 1991, the first opportunity for purchase under terms of a City of Rochester ordinance concerning the purchase of property by not-for-profit organizations. Until that time, the University will sublease the entire building from the partnership. To fund the purchase of the Sibley Music Library, the Eastman School of Music will raise $10 million over the next several years.

"We are deeply gratified by the cooperative effort which fostered the construction of Eastman Place, a building with high aesthetic standards gracing downtown Rochester," said Robert Freeman, Director of the Eastman School of Music. "The state-of-the-art housing of the Sibley Music Library collection adds to the School's already fine physical plant, impacts significantly on the broader international community of musical scholars and performers, and preserves this valued collection for generations to come."

Added the current Librarian, Mary Wallace Davidson, "This library is fortunate in having such enthusiastic support from the community which it serves. The new building nearly doubles our space for books and people, and greatly enhances the latter's ability to read, listen, internalize, and reflect."

The Sibley Library, founded by Hiram W. Sibley in 1904 as a public library for music, was integrated into the Eastman School of Music in 1921. Eastman School Director Howard Hanson persuaded the first librarian, Barbara Duncan, to come to Sibley from the Boston Public Library in 1922. Until their deaths in 1932, Sibley and George Eastman provided Miss Duncan with generous allotments for major purchases of primary research material from antiquarian dealers. In 1937 the first separate building in the country to house a music library was erected ad-

jacent to the Eastman School of Music. Its projected capacity was 150,000 volumes. (The library now has well over a half-million items, growing at a rate of approximately 8,000 items annually.)

All of the materials were safely moved into the new building during Christmas vacation. After a semester's shakedown, both users and staff appear to be delighted with the new facilities. Upstate members of both MLA and the American Musicological Society Chapters will have an opportunity to see for themselves 23-24 September at a joint chapter meeting. Both groups would of course welcome all interested persons who are able to attend. Pre-registration information will be mailed during the summer.

NISO NEWS

As the MLA NISO representative I was invited to attend the ISO TC46 Plenary meetings held in Washington during the week of 9 May. My particular responsibility was as a delegate to the SC8 meetings, the Standing Committee responsible for creating international standards for various kinds of information statistics.

There were three documents in their final stages of editing on the docket for this group. The one of particular interest to MLA was the revision of the ISO Standard for Library Statistics. As usual in such working meetings having a delegate present is often the deciding factor in achieving some of the desired reforms of such a document. I believe that the new version of ISO 2789 will provide a much more hospitable environment for the collection of music-specific library statistics in the international community.

We must still continue our efforts to revise the NISO Library Statistics document that is currently under review to engender similar changes. With the help of the MLA Statistics Subcommittee I have submitted our recommendations—and I have every reason to believe that many of them will be incorporated in the NISO standard during the revision.

Lenore Coral
MLA NISO Representative
The mysteries of music and its power to move us to everything from delight to disgust are worthy matters for musicians, critics and scholars to ponder, but for summer fiction readers the phrase takes on a different meaning. Musical mystery stories are the chosen fiction of a lot of music librarians, if the clamor I hear from readers of this Newsletter for a column devoted to them is good evidence. Herewith a selection from my list of favorites; there is more to come, especially if readers contribute suggestions!

The New Yorker liked Thomas Hauser's The Beethoven Conspiracy, but The New York Times Book Review thought the author instilled little confidence in his musical background, getting a detail about the premiere of Beethoven's ninth symphony wrong as he did. I agreed with both that the plot is preposterous, but I thought Hauser had some nice things to say about musicians and Vienna, and I especially enjoyed the scenes set at the Lincoln Center branch of NYPL. The police detective assigned to the case of the murdered musicians and their mysterious musical score must learn as much as he can about Beethoven, especially his final hours. After finding that the research library's Beethoven shelves contained more books in German than in English and even those in English were full of musical terms he didn't understand, he resorts to reading books about Beethoven in the children's room.

Religion and madness are S. T. Haymon's usual themes, with music an occasional subtext. Her Ritual Murder involved English choirboys and Death of a God concerns a rock group called Second Coming. She develops characters readers can care about, paces her stories realistically (i.e. solutions come slowly), and turns out richly satisfying full-bodied mysteries. Her detective heroine is Ben Jurnet, who for the sake of his fiancée, is converting to Judaism. This lends a measure of theological interest to the police investigations concerning the principal victim in Death of a God, who was crucified.

I find Barbara Paul's opera mysteries slightly tedious, but they contain happily frivolous moments. They are good beach books, full of opera gossip. In A Cadenza for Caruso, a shallow romp through the first performance of La Fenicciatul del West, Caruso in costume as Carmen's Don José illustrates the jacket. Prima Donna at Large is an easy-to-solve whodunit featuring Geraldine Farrar as the brains of the sleuthing team Caruso/Farrar, so Farrar's photo is on the jacket. An on-stage fight between them during Carmen is hilariously depicted, and only slightly exaggerates what really happened, if you care to look it up. A Chorus of Detectives again features Caruso and Farrar, this time at the end of their glorious careers.

Paul Myers also has written several musical mysteries which have been critically bravoed for their classical music backgrounds and hissed for their prose styles. I read Deadly Aria where in Mark Holland, manager of diva Bianca Morini must recall the years he spent in the British secret service. A few more people are bumped off than are necessary to make the plot effective and there is no surprise about whodunit, so a "mystery" this puzzle doesn't satisfy. Aside from the music business and on singers, stage managers, agents, the design of concert halls, and on operas are intelligent and witty. However, the writing in general is evidently an improvement on his earlier titles, Deadly Cadenza and Deadly Variations, which I have not read.

More serious suspense novels are two by Kay Nolte Smith. The earlier Elegy for a Soprano, is the better book, a whodunit with substance concerning the death of a diva. The four people closest to her all confess to the killing and the amateur detective is the daughter she gave up at birth. A double mystery is thus presented: who killed the singer and why did she give up her only child? Readers are treated here to complex and interesting characters. In her second novel, Country of the Heart, the subject is the composer/musician in Soviet society and, with what that situation rapidly changing, the concern seems historic despite the contemporary setting of the book.

Bonnie Jo Dopp
DC Public Library

Books mentioned in this column:
Contributions to this column in the form of short commentaries on recommended titles are encouraged and welcome from all readers of fiction, old or new, that involves music in some way. Send them to Bonnie Jo Dopp, Biography Division, District of Columbia Public Library, 901 G St., N.W., Washington, DC 20001.

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POLICIES SOUGHT

In preparation for writing a policy for our Music Library, we would like to see policies developed at other institutions, particularly those that speak to the special concerns we have in dealing with scores and sound recordings. Please send to: Lawrie H. Merz, Reference and Music Librarian, Willard J. Houghton Library, Houghton College, Houghton, NY 14744.
CONFERENCE REPORT

One other plenary session took place at the MLA conference in Cleveland not reported on in the last issue of the Newsletter. Entitled “The Dewey Decimal Classification Phoenix Schedule 780: A New Tool for Classification and Online Retrieval”, it focused on the recent publication of the Dewey Decimal Classification, 20th edition, particularly the “Phoenix 780” music schedule. Participants were: moderator Mr. Richard Wursten (University of North Carolina-Greensboro), Mr. Russel Sweeney (Leeds Polytechnic, England), Mr. Winston Matthews, Jr., (Library of Congress), Mr. Arnold Wajenberg (University of Illinois), and Mr. Charles Forrest (Emory University). Mr. Wursten began by briefly outlining the virtues of the new schedule and introducing each of the speakers.

Russel Sweeney, chief architect of the new schedule, recounted the development of the “Phoenix 780”, explaining that in 1971 the British Library Association was asked to begin critical assessment of the DDC 18th edition, especially in the music area. In 1974 a research assistant was appointed to the project, and in 1975 a report was submitted that included a model based on the British Catalog of Music.

Some of the concerns outlined in the report included: 1) the need to distinguish between music and music literature, 2) citation orders, 3) need for increased capability for synthesis, 4) constraints imposed by current DDC notation, 5) composer facet, 6) treatment of non-European materials, and 7) compatibility with DDC as a whole. DDC 780-789 should be consistent for music literature, scores, and sound recordings. Seven facets for synthesizing the intellectual contents of music were recognized: 1) theory, 2) elements, 3) techniques, 4) character, 5) forms, 6) executant, and 7) composer.

Non-western instruments and music may now be addressed in DDC 784-788, the outline being based on the Sachs-Hornbostel instrument classification system. The new concept of a composer code was ruled out due to its incompatibility with DDC as a whole.

The “Phoenix 780” was reviewed and amended between 1975 and 1980. In 1982 the British Catalog of Music began using the new schedule, giving it wide visibility. Some changes, both proposed and finalized, have resulted from comments by earlier users. For example, the composer facet of 789 is used only as an option. Also, forms associated with instruments were removed form 789.8 and interposed in other appropriate places, 782-783 were changed to specify form before executant, and 781.5-781.7 sustained major revisions that resulted in the option to provide further synthesis. Sweeney concluded his report, stating that the Phoenix 780 was “unique, the only DDC revision first published as a proposal so that users could comment on it,” and he added that the editors were grateful for those comments.

Mr. Matthews gave a “nuts and bolts” talk on how the “Phoenix 780” was built. The field was divided into three parts—generalities (780-781), vocal (782-783), and instrumental (784-788). These three areas are arranged within from general to specific. In the matter of precedence, the later number takes priority over the earlier number. The executant takes precedence over form with the exception of vocal (dramatic) works. He pointed out that there are many new scope notes in the schedule, and that one should always read the superior notes and manual notes. Matthews concluded his paper with several examples to illustrate his points, including some humorous ones which showed how readers might get carried away with detailed synthesis. For instance, facets may be combined to produce the (one hopes) hypothetical call number 786.8848519366 for left-handed handbell ringing techniques.

Mr. Arnold Wajenberg spoke about online subject retrieval using the Phoenix schedule. He noted that, while one can browse the shelflist, there should be more sophisticated methods of subject retrieval. The class search may easily be broadened, as Mr. Wajenberg has previously noted in his 1983 article in Library and Information Techniques entitled “MARC tagging of DDC”. Boolean searching offers great advantages but the user must rely on the assistance of a professional who knows the schedules. Wajenberg concluded that online subject retrieval with DDC is viable but needs further investigation.

Mr. Forrest presented the final paper in the DDC Phoenix 780 plenary session, and addressed the effect of this revision at the University of Illinois. To assess the impact, Forrest considered four questions. First, what proportion of the cataloged material would now have a different call number? Forrest concluded that most of the material could have different call numbers if cataloged according to the new schedule. Secondly, what were the most populous classes and in which subject were the collections growing most rapidly? Forrest found that the individual biography and teaching classes were most populous, and that the individual biography, study and teaching, and opera subject areas were growing most rapidly at Illinois.

Forrest then summarized the Phoenix’s impact on browsable by noting that it depended on whether newly-acquired materials are intermingled with the previously cataloged items. The larger groups were less affected whereas ethnomusicology and smaller groups were more affected. Forrest’s fourth question was, what is the effect of the expanded synthetic nature of the Phoenix? Longer call numbers were found to be the most obvious effect of the expanded synthesis. Forrest concluded that the Phoenix’s effect depends on an institution’s current holdings and acquisitions. The disturbances generally were not great, and the schedule does offer compatibility with online searching.

Development Committee Seeks Help

The Development Committee would like to identify members of the Association who have experience in development, fundraising, marketing, or graphics. Please write the chair indicating your experience: Geraldine Ostrove, Music Division, Library of Congress, Washington, DC 20540.

Mary Russell National Museum of American History
New England

The NEMLA spring meeting was held on April 14, 1989 at the University of New Hampshire, Durham. This was the chapter's first meeting at UNH, a particularly appropriate location since the University library also serves as the town public library, and our meeting focused on concerns of interest to both public and academic libraries.

Opening remarks by University Librarian Dr. Ruth Katz included a description of The New Hampshire Library of Traditional Jazz, which consists of recordings and periodical titles. Other special music holdings include an Amy Beach Collection and the John Tufts Collection of sheet music, developed by a local country dance caller. Dr. Diane Tebbets, Associate University Librarian, continued with a discussion of "The academic/public library connection at the University of New Hampshire." The town and University have grown up together, and in fact the library began as a public collection for townspeople. Although there are advantages and disadvantages to this arrangement, by and large the former prevail—improved town-gown relations stem in part from the fact that residents of Durham have full access to library facilities, the town has a library of the size and quality it could not otherwise afford, and the library provides automation to five other public libraries through a state-wide automation project.

The next agenda item was a delightful lecture/recital by Professors Mary Rasmussen (piano) and Kathleen Wilson Spillane (soprano) featuring music from the John Tufts Collection. Some of the selections were familiar, others not—but I hastened back to our own collection to see what similar treasures we might have.

Following lunch, a brief business meeting was held. New officers for the coming year are: Jerry McBride (Middlebury College), Vice-Chair/Chair Elect; and Holly Mockovak (Boston University), Secretary/Treasurer. Holly also discussed brieflly the idea of starting a regional or Boston-area chapter of ARSC.

The rest of the program consisted of the second in our popular "hot topics" series. Speakers and topics were: Rosemary Waltos (Millbury Public Library), "Jack-of-all-trades, or Music in a Small Public Library"; Margaret Chevian (Providence Public Library), "Collecting and documenting local music activities"; Sylvia St. Amand (Springfield City Library), "New gadgets for libraries"; Diane Ota (Boston Public Library), "Copyright policies in the Boston Public Library"; and Susan Waddington (Providence Public Library), "Taking the mystery out of music: MLA Public Libraries Committee workshop".

Each topic brought out additional information from members willing to share experiences and questions from those eager to know more. Our day ended with a reception at which "hot topics" were discussed at still greater length and other news of general and specific interest was exchanged.

Susan Waddington
Providence Public Library

Pacific Northwest

The annual meeting of the Pacific Northwest Chapter of MLA took place on April 21 and 22, 1989, in Olympia, Washington, home of WLN (the Western Library Network). Opening remarks by WLN director Bruce Ziegman included the announcement that, after months of negotiations with Washington State officials, WLN had just been declared a public company. Guest speaker Fumiko Coyne (WLN) discussed authority control at WLN, and Marie Celestre, also a guest from WLN, demonstrated LaserCat, WLN's commercial CD-Rom catalog database. Both presenters focused on music issues in these utilities.

In a session on work-related travels in Europe, two chapter members described how they spent their summer vacations: Sheila Knutsen (Seattle Public Library), at the First Annual Symposium on Dance Scholarship in Essen, Germany, and Paula Elliot (Washington State University) at the Classical Music Seminar/Festival held annually at Schloss Esterhazy in Eisenstadt, Austria. For dinner, conference coordinator Bob Richard (WLN) selected Carnegie's, a delightful establishment housed in the former Olympia Public Library, which provided the perfect ambience for a gathering of librarians.

On the second day, Marian Ritter (Western Washington University) demonstrated the computer-assisted bibliographic instruction modules developed at Indiana University, and conducted a discussion on their adaptability to other institution's needs. Several members reported on the national MLA meeting in Cleveland, for the benefit of those who could not travel this year.

The business meeting saw the election of new officers—President, Marsha Reed (Seattle Pacific University), Vice-President/President Elect, Leslie Greer (University of Oregon); Secretary/Treasurer, Barbara Rhyne (Multnomah County/Portland Public Library)—and the selection of Cathy Gearhart (University of Washington) as newsletter editor.

Andrew Buchman, from the faculty of The Evergreen State College in Olympia finished the program with a thought-provoking discussion called "Where is Music Going?" a topic that stimulated much interest among attendees.

Paula Elliot
Washington State University

Midwest

The Midwest Chapter's 1988 annual meeting was held at the University of Illinois, Urbana-Champaign on October 27-29, 1988. Program chair Katie Holum and the Local Arrangements Committee (Bill McClellan, Jean Geil, Richard Burbank, and Leslie Troutman) assembled a program of remarkable depth and diversity that compared favorably to many national MLA meetings.

The first session began with a welcome from Barton M. Clark, Director of Departmental Library Services at Illinois, followed by Dena Epstein's lecture, "The Mysterious WPA Periodical Index" (see Notes, 45/3, March 1989).

(Continued on next page)
CHAPTER REPORTS (continued)

pp. 463-82). This presentation detailed the convoluted history of this little-known but potentially important bibliographic tool. Bruce Wood, manager of the UI Russian Folk Orchestra, presented a fascinating and highly detailed history of the balalaika and domora and described UI's vast Walter J. Kasura collection of Russian folk music. A brief but enjoyable performance by the UI Russian Folk Orchestra ended the evening's session.

The meeting resumed the following morning with a welcome from Don Moses, director of the UI School of Music, followed by three presentations on international topics. Bruno Nettl (UI) reported on the USA-USSR Ethnomusicology Conference held in Riga, Latvia in the summer of 1988; his talk focused on the philosophical and practical differences between ethnomusicological studies in the two countries. Frederick Lau, a UI doctoral student, spoke of his research experiences in China in 1986 and 1987 and the problems of using public and institutional libraries there. Don Roberts (Northwestern University) concluded the session with a report on the 1988 IAML conference in Tokyo, providing ample illustration of why some say that the IAML acronym means "International Association of Magnificent Locations."

After a lunch and business meeting, the members reconvened at the Harding Band Building for a symposium titled "John Philip Sousa: Resources for Research on the Music, Life, and Times of America's March King." Jon Newsom (Library of Congress) described the Sousa resources at LC, comprising extensive copyright deposits, manuscripts (including sketches providing fascinating insights into Sousa's compositional methods), literary manuscripts, notebooks, and associated ephemera. Frank Byrne (U.S. Marine Band Library) provided an informative look at his remarkably well-organized band library, as well as a description of Sousa holdings which include manuscripts, pressbooks, scrapbooks, personal mementos, and recordings of the Sousa Band.

Phyllis Danner of the UI band library spoke of Sousa's long friendship with Albert Harding, UI's first band director, and the Sousa manuscripts that were subsequently received from the Sousa estate. Finally, George Foreman (Centre College, Kentucky) described the problems and pleasures of assembling a large Sousa exhibit for the 1988 Sonneck Society meeting, which involved borrowing materials from many important Sousa collections and developing contacts with Sousa scholars. A tour of the remarkable Sousa, Herbert L. Clarke, and instrument collections in the Harding Band Building followed. The chapter's reception that evening included a delightful performance by the vocal quintet "Plainsinging," who presented a program of presidential campaign songs from the course of U.S. history—including Bush and Dukakis songs written especially for the occasion.

The final session began with a biographical lecture by Calvin Elliker (UI) on Sol Bloom (1870-1949) who, with only one day of schooling, went on to become a highly successful publisher of popular music and was eventually elected to Congress. Stephen Wright (Northern Illinois University) followed with a talk on the challenges he encountered in compiling a discography of film music.

The chapter members then walked to the Illinois Undergraduate Library for a presentation by assistant undergraduate librarian Charles Forrest, titled "Lasers and Computers: The Future of Information Retrieval?" Mr. Forrest's talk focused on the "convergence" of various information technologies and included a striking demonstration of interactive videodisc technology, as well as an Apple Computer video depicting the "ultimate user interface" of the future.

H. Stephen Wright
Northern Illinois University

Northern California

The Northern California Chapter held two meetings in the past year. The chapter first met on the Berkeley campus of the University of California on 18 November 1988. The first program session, "Music Publishing for the Love of It," featured Ted Rust, publisher and editor of the periodical Music for the Love of It, and Ann Basart, founder and operator of the Fallen Leaf Press. Their talks focused on the problems encountered when a city planner or a music librarian endeavors to enter the field of publishing in his or her spare time. Mr. Rust's newsletter is aimed at the amateur musician and was started to fill the void left by the demise of Etude. The February issue is of special interest as it contains a complete listing of amateur summer music workshops in North America. Ten issues are published per year; subscriptions are available at 67 Parkside Drive, Berkeley, CA 94705. (Single issues are available for $2.00.)

Most music librarians should be familiar with the Fallen Leaf Press and its series of reference books and contemporary music. Some of the problems mentioned by both were: the trials and tribulations of starting any small business, dealing with computers, pricing, payment, returns, equipment, rising costs, and the expense of time and energy. What are the rewards? Certainly not financial, as the profits go back into the business. The reward is the satisfaction of fulfilling a need—for the love of it."

The speaker for the next session, "Music and the Law," was Jeffery Berchenko, a member of the board of directors of California Lawyers for the Arts (CLA). His talk addressed the history of the organization, a group primarily concerned with the beginning artist, and some aspects of copyright law. Bay Area Lawyers for the Arts had been in existence for sixteen years, when it merged three years ago with the Southern California based Volunteer Lawyers for the Arts.

CLA has three main areas of activity: 1) Referrals. About 700 artists are referred each year; half of these services are provided on a pro bono publico basis, the rest charged on a sliding scale. 2) Education. Four or five seminars are presented each year (a recent topic, for example, was the music business). 3) Arbitration and mediation. An average of 150 cases are handled each year. CLA also maintains a law library at their facility (located at Fort Mason Center, Building C, Room 255, San Francisco, CA 94123; 415/755-7200)
which includes a collection of arts contracts.

The remainder of Mr. Berchenko's talk concerned copyright law. He defined the components of copyright as reproduction, adaptation, publication, performance, and display. The changes of the 1978 revision favor of the artist: copyright now resides with the artist unless agreed otherwise in writing; additionally, the artist may license a work of art out for use by an agent, while retaining the copyright.

Lunch was followed by a tour of the recently renovated South Hall, home of the School of Library and Information Studies. Mary Kay Duggan then gave an encore presentation of "Dead Ends and Open Doors," a talk first given at the MLA national meeting in Minneapolis. Professor Duggan traced twenty-six library school students with an expressed interest in music librarianship in their placement and advancement. Fourteen took jobs in academic libraries, three in public libraries, four in other library-related positions, one became a performance agent, two opted to continue their education, and two remained out of communication. Sixteen of these positions were in cataloging, six were in reference. Advancement opportunities for these were as follows: seven were still students, eight had positions with no chance for advancement as music librarians, four had advancement opportunities in their position, and three had taken advancements outside the field of music librarianship. A video presentation on West Coast composers was followed by a brief business meeting, a tour of the music library, and finally a reception concluded the day.

Spring found the membership assembled at the California State University at Hayward on 12 May 1989, for a half-day meeting. Thomas Acord got the afternoon off to a musical start with a brief recital of some songs by Thomas Pasetieri. Instead of the usual practice of scheduling speakers to present formal talks, this meeting was designed as an information-sharing forum on the problems associated with music videos and compact discs. Members had the opportunity to share their experiences and raise questions on such issues as collection development, security, storage, equipment and maintenance, and circulation of these materials. It proved to be a lively and worthwhile discussion.

At the following business meeting, committees were formed to explore working with the Southern California chapter on a commemoration of the fiftieth anniversary of the California Chapter of MLA, and to consider a proposal on hosting a national meeting in the Bay Area. The following officers were elected: Karen Nagy, Vice-Chair/Chair-Elect and Philip Schreur, Secretary/Treasurer. Marion Taylor assumed the office of chapter Chair. After this we adjourned to gab, gobble, and gulp at the closing reception.

Michael Colby
San Francisco Public Library

1991 PLANNING IN PROGRESS

Planning is now underway for the 1991 national meeting in Indianapolis. Please send proposals for plenary sessions soon to: Jane Gottlieb, Program Chair, Lila Acheson Wallace Library, The Juilliard School, Lincoln Center, New York, NY 10023; 212/799-5000 ext. 265.

NECROLOGICAL INFORMATION SOUGHT

Karen Nagy is currently working on a twenty-five year compilation of the music necrology/obituary index which has appeared annually in Notes since 1965. The project, funded in part by a David C. Weber Librarians' Research Award at Stanford, will result in a database (using IBM-PC software called Ask Sam) as well as a published volume.

Nearly all of the data for the years from 1965-1979 will come directly from the Notes columns, with some corrections made for bibliographic and biographical errors. Since 1979, substantially more data has been collected than was actually published in Notes. This material will be added in the compilation, with additions and corrections made again to existing Notes copy from those years. Plans for submission of the project for publication in Spring 1990, after data for 1989 has been added.

The author wishes to know whether MLA members can identify any local obituary files for musicians who died during the period from 1965-1989 which might be appropriate for inclusion in the database or published volume. Please send details regarding the extent and format of such files to Karen Nagy, Music Library, Braun Music Center, Stanford University, Stanford, CA 94305; 415/494-7811; Bitnet: CN.KNN@STANFORD.
Music-Related Articles From Non-Music Journals

Compiled by the Information Sharing Subcommittee of the Reference & Public Service Committee: Geraldine Laudati, Chair; Norma Jean Lamb, Editor; Barbara Henre, Gene Leonardi, Mark McKnight, Jane Penner, Karl Van Ausdal, Judy Weidow, Channan Willner, Contributors.

Antiphons

Ballads, English

Bryne, David

Cataloging
___ “Sheet music index at the University of Colorado: Part II.” Information Technology and Libraries 7/2 (Je ’88): 198-201.

Church Architecture

Church Music—Catholic Church

Church music—Protestant Churches

Collection Development—Music

College Students—Library Orientation

Concerts—Programs
Achor, Kathleen. Beyond program notes.” Humanities (Washington DC) 9/6 (No-De ’88): 21-23.

Eucharistic Prayers

Folk Music—New York (State)
Allen, Ray, and Nancy Groce, guest editors, “Folk and traditional music in New York State.” New York Folklore 14/3-4 (Su-Fa ’88). [Special Issue]

Guthrie, Woody

Hymnody

Jazz—United States

Liturgy and Architecture

Music—Instruction and Study

Music—Africa

Music—Louisiana
McKnight, Mark, guest editor. “Music in Louisiana collections.” Louisiana Library Association Bulletin 50/2 (Fa ’88) [Special theme issue.]

Music—Louisiana—New Orleans—19th century
“Music, dance and the publishing in nineteenth century New Orleans.” Southern Quarterly 27/2 (Wi ’89) [special feature issue]

Music and Dance
NEW RESEARCH ROUND TABLE FORMED

A new Round Table on Research in Music Librarianship has been formed to provide a vehicle for information exchange among MLA members pursuing research topics in music librarianship.

The round table hopes to: 1) act as a clearinghouse on empirical research methods and methodological problems inherent in music library research; 2) assist in identifying a research agenda for the music library profession; 3) identify appropriate vehicles for the dissemination of research results; and 4) encourage more research into the administrative problems of music librarianship.

In preparation for the 1990 annual conference the Round Table is considering several discussion topics, including a proposal for a workshop on empirical and historical research methods, and a proposal to conduct studies that would help identify components of a research agenda for the profession.

Anyone interested in taking part in the work of the Round Table is encouraged to contact the coordinator to be added to the mailing list. Write to Richard Smiraglia, School of Library Service, Columbia University, 516 Butler Library, New York, NY 10027; Bitnet: SMIRAGLI@CUNIXC.CC.COLUMBIA.EDU.

COLLECTION DEVELOPMENT POLICIES DESIRED

The Resource Sharing and Collection Development Committee is working on a set of guidelines for collection policies in music. To assist us in this effort we are trying to examine a wide range of existing policy statements. If you have a written policy which you would be willing to share with the Committee, we would greatly appreciate your sending it to: Brenda Chasen Goldman, Tufts University, Music Library, Cohen Arts Center, Medford, MA 02155.
ARCHIVES

Twenty-five MLA members contributed to an informal round table discussion devoted primarily to status reports of special archival projects underway at several institutions. John Shepard discussed the New York Public Library's processing and microfilming of the Schenker papers, a two-year project funded in part by the NEH. Access to the papers is restricted until the processing is complete. The Library is also processing the papers of William Schuman, Vincent Persichetti, Rosa Ponselle, George Perle, Otto Leuning, and George Rochberg, plus continuing work on the Toscanini Legacy.

A $75,000 grant from the Mellon Foundation to Dance/USA is making possible the presentation of nineteen workshops on archival preservation to be held in sixteen cities nationwide. The workshops will be conducted by Leslie Hanson Kopp.

Elizabeth Auman discussed the Library of Congress's recent acquisition of Hans Moldenhauer materials; some of the items will be available for research as early as this summer. The Music Division has also acquired 170 Jerome Kern items on deposit from Betty Kern Miller which were part of the 1982 discovery in the Warner Brothers Secaucus, NJ warehouse.

Victor Cardell reported on his plans to develop an on-line catalog of the UCLA Archive of Popular American Music's holdings, which now boasts approximately 500,000 items. The catalog will be accomplished using the University's main-frame computer and ORION system.

Bruce Wilson reported on the University of Maryland's policy to collect the papers of corporate bodies. The library recently acquired the papers of the Society for Ethnomusicology and the Mid-West International Band and Orchestra Clinic; in addition, the International Piano Archives is compiling finding aids to its papers of prominent pianists. The library is starting to enter collection-level records of their archival holdings in OCLC using the AMC format; phase two of the project will be to enter subcollection-level records.

Ken Crilly described the Yale University Music Library's acquisition of the Deems Taylor, Thomas de Hartmann, and Vladimir Horowitz papers. A register for the de Hartmann papers will be completed shortly. The Music Library has now entered ten AMC format collection-level records into the RLIN database.

The Round Table then touched upon the subjects of funding sources, the current status of the National Union Catalog of Manuscript Collections, and the number of music collection records being entered in the AMC Format. The members discussed the need to share information about items that appear for sale by the various auction houses and manuscript dealers.

Next year's program will be devoted to a review of the MARC AMC Format implementation standards (scheduled for release this summer). The Round Table will also discuss documentation strategies. The session concluded with the election of George Bozwick of the New York Public Library to serve as the new Archives Round Table Coordinator.

David Farneth, Past Coordinator
Archives Round Table

JAZZ & POPULAR MUSIC

An overflow crowd of members and other interested individuals rocked, rolled, and generally swung for an hour and a half at the Jazz and Popular Music Round Table session in Cleveland. The first presenter/entertainer was Laura Dankner (Loyola University), who demonstrated her talk on Loyola's Louisiana and Cajun music collection both with recordings and her spirited dancing. Laura has copies of a bibliography related to her presentation, which she would be happy to send to anyone interested (please include a SASE). Victor Cardell (Archive of Popular American Music, UCLA) gave a progress report of the Archive, including his use of UCLA's computer systems in an effort to automate (see also the report of the Archives Round Table above).

Susan Pellant (Carnegie Library of Pittsburgh) discussed both the activity of the Working Group on Subject Access to Popular Music (of which she is chair) and the collection she has been compiling at her library of recordings made by jazz musicians indigenous, either by birth or reputation, to the Pittsburgh area. Regarding the Working Group, Susan pointed out that it has completed its original purpose and will be reorganized. The Working Group has suggested that the Round Table continue in its endeavor of not only providing popular music in our libraries, but also participating in the establishment and standardization of related subject headings and access. A memo on establishing subject headings from Harry Price (Library of Congress) will be included with the mailing of the Round Table Directory to members. (The Directory was handed out at the meeting, and an updated version will be available soon.) Susan concluded the session by playing recordings of some of the Pittsburgh artists she discussed.

As always, if you are interested in joining the Round Table, or would like to receive a copy of the Directory, please write to Monica J. Burdex, Oviatt Library—Reference Department, California State University, Northridge, 18111 Nordhoff Street, Northridge, CA 91330 (during July and August please send correspondence to: 3553 Sawtelle Boulevard, #D, Los Angeles, CA 90066). Monica Burdex, Coordinator
Jazz & Popular Music Round Table

ORGAN MUSIC ROUND TABLE

At the fifth meeting of the Organ Music Round Table, the well-known Cleveland organ builder, Holtkamp, was represented by Chris Holtkamp, son of the current director, Walter, Jr. Chris gave his philosophy of organ building and offered a critique of certain trends in the trade. He was critical of those who sponsored mere imitations of past styles and techniques and felt that the full potential of a contemporary organ was best realized not by the playing of a work by a contemporary composer but by the skills of a master improvisor.
Round Table (continued)

The presentation of a bibliography and discography of the French organ noëls of the 17th and 18th centuries was shared by Shelley McGhee, Arizona State University, and Lois Rowell, Haverford College. Ms. McGhee provided lists of printed editions for thirteen French composers who wrote in this genre, and Ms. Rowell had printed a discography of long-playing records and compact discs (arranged by label) which contained performances of this literature. A second part, prepared by Ms. Rowell but not distributed at this meeting, was a list of compositions represented in the discography.

The session concluded with a discussion of possible topics for the meeting in Tucson. Among those topics volunteered were the organ music of John Knowles Paine and Charles Ives as organist.

Frederick James Kent, Coordinator
Organ Music Round Table

Film Music

The second annual meeting of the Film Music Round Table was held at the Cleveland MLA conference and featured three formal presentations. The first, by Round Table Coordinator Stephen Wright (Northern Illinois University) and entitled "Musique Noire: The Scoring of Mark Hellinger's The Naked City," was a discussion of Miklos Rozsa's score for the landmark 1948 film (including an analysis of the final chase sequence). Janet Bischoff (Brigham Young University) followed with a look at the Max Steiner Collection at BYU; the highlight of her talk was a remarkable presentation of scenes from Casablanca with simultaneous projection of pages from Steiner's manuscript score on an adjacent screen.

William H. Rosar, president of the Society for the Preservation of Film Music, concluded the meeting with a report on the National Union Catalog of Film Music (see also a description in the MLA Newsletter, Issue no. 75, p.8). Mr. Rosar discussed the history of the project and the problems of locating film music materials; he included a visual presentation of the various physical manifestations of film music (manuscript sketch, full score, conductor's score, parts, cue sheets, etc.) and some examples of the bibliographic format devised for the Union Catalog. A written version of Mr. Rosar's presentation will appear in a forthcoming issue of The Cue Sheet, the newsletter of the Society for the Preservation of Film Music.

The meeting was recorded, and an audiocassette is available for purchase.

H. Stephen Wright, Coordinator
Film Music Round Table

Music Cataloging Practices

This year's program focused on AACR2 rule revisions and rule interpretations. The first participant, Joan Swaneck (Eastman School of Music), spoke as chair of the MLA Subcommittee on Descriptive Cataloging as well as Chair of the Bibliographic Control Committee, and described the continuous revision process for Anglo-American Cataloging Rules. Many of the changed rules for music have originated with the Subcommittee on Descriptive Cataloging. After approval of the Bibliographic Control Committee, the proposed changes are forwarded to the ALA Committee on Cataloging: Description and Access, and finally to the Joint Steering Committee for Revision of AACR2 (an international group). Any proposal is given careful consideration and often involves multiple reviews by the various committees.

Richard Hunter (Library of Congress) explained LC Rule Interpretations (RIs) and Music Cataloging Decisions (MCDs). RIs are issued by the office for Descriptive Cataloging Policy and are published in the Cataloging Service Bulletin. They are generated by questions received from LC cataloging staff and to a lesser extent from outside librarians. At the time of AACR2 implementation, many RIs were published to clarify ambiguities in the rules. Now with the revised edition of AACR2 many of the original RIs are no longer needed or can be simplified. Some RIs have been adopted by the Joint Steering Committee of AACR2 as rule revisions.

The MCDs are unique to music cataloging questions. They are written to inform LC catalogers and others of a decision on a particular issue. There is a great deal of peer review among the LC music catalogers; when an inconsistency arises, they reach a consensus informally, then write down their decision and distribute it to all members of the section. Copies are sent to Betsy Gamble, editor of the Music Cataloging Bulletin, to Jennifer Bowen, current chair of the MLA Subcommittee on Descriptive Cataloging, to Ralph Papakhian, coordinator of the NACO-Music Project, and to Ben Tucker, chief of the LC Office for Descriptive Cataloging Policy. Some MCDs have been turned into Rule Interpretations and received broader distribution.

Suggestions for future Round Table presentations are invited. Please contact Daniel Kinney, State University of New York at Stony Brook.

Nancy Kobialka Zavad, Coordinator
Music Cataloging Practices
Round Table

Women and Music

Thirty-eight people attended the Round Table on Women and Music session in Cleveland. This was the largest attendance in the three years of the Round Table's existence. Meetings of the Round Table serve as information-sharing sessions for those interested in all aspects of research on women and music.

The Cleveland meeting included two presentations. Kathleen Abromeit of the Morris County Public Library gave a description of her research on Anna Bonn (an 18th century Venetian composer) which included a realization of the composer's Sonatas, Op. 1, for flute and continuo (1732). Kathleen passed out copies of the printed edition of one of the sonatas from this set, and played a recording of the realized version.

Carolyn Rabson followed and gave a detailed description of her research on the status of women in the professions of musicology and music librarianship. She has surveyed the committees on the status of women which exist in other professional organizations (including ALA, AAT, AMS, and the Society for Music Theory). Research on the status of women in music librarianship is hampered by the fact that MLA

(See see Women, page 14)
CAML/ACBM (Association Canadienne des Bibliothèques Musicales) held its annual meeting with the Learned Societies in Quebec City, May 31-June 3, 1989. In “Archives in the music community” Dr. Paul Merkley (University of Ottawa) told us of his adventures examining medieval music manuscripts in Europe, explaining the importance of handling the actual article in order to detect certain characteristics which are an indication of authenticity. Bill Guthrie (University of Western Ontario) described the Mahler-Rose collection, which includes a large corpus of letters written by and to Gustave Mahler, as well as some manuscript scores. Dr. Edward Phillips (University of Guelph) outlined the pros and cons of cataloging the personal archives of Canadian composer Gerald Bales in the composer’s home, including the impact of his reminiscences upon the organisation of the material. Finally, Ned Bouhalassa (Canadian Music Centre, Montreal) dealt with the CMC/CEC (Canadian Electroacoustical Archives/Canadian Electroacoustic Community) which is handling the recording and storage of works by members of the CEC.

In a session concerning “Musical iconography” Dr. Timothy McGee (University of Toronto) and Bonnie Bennet (University of Rochester) explained the problems inherent in interpreting 16th century paintings from the point of view of musical iconography, and the information that can be gathered on contemporary performance practices. Francine Sarrasin (Université de Montréal) spoke on musical iconography in Canadian art, comparing the faithful representation of musical instruments in art with more fictional representations. Daphne Dufresne (Université du Que à Montreal) talked about important books and other documents relating to iconography used in the work of the art librarian.

At the session “Preparing musical exhibits”, Thérèse Beaudoin (Musée de la civilisation, Quebec City), described the stages in preparing an exhibit at the Musée, the personnel required (such as researchers, designers, builders), and the problems of music exhibitions with sound tracks. Ingrid Draayer (Carleton University) gave a very useful account of designing and producing original and attractive exhibits on a limited budget: the basic equipment required, principles of layout, effective use of color, use of text and captions, the choice of interesting topics, and the use of resources available in one’s own library and area. Finally Dr. Helmut Kallmann, retired chief of the Music Division, National Library of Canada, talked about mounting exhibits in a larger venue, putting this in the context of the Healey Willan exhibit in 1972, and the Glenn Gould exhibit in 1988. Dr. Kallmann detailed the thought process involved in selecting items to include in the exhibits, and collocating them into a cohesive whole. Cheryl Martin (Memorial University of Newfoundland), Peter Higham (Mount Allison University) and Daniel Noel (Windsor Public Library) each spoke on the problems and benefits of being a music librarian in a small library, or where music is only one facet of the job, or only one part of a larger collection. Musical skills are much appreciated, but one has to be prepared to turn one’s hand to other non-musical matters. This can in turn create an opportunity to expand one’s knowledge and expertise.

In “Canadian musical heritage, present and future”, Bill Guthrie, Cheryl Osborn (Victoria Public Library) and Dr. Timothy Maloney (National Library of Canada) discussed the state of different types of music libraries in Canada, mentioning automation, cooperative cataloging, budget shortfalls, the effect of changing demographics, and plans for the future such as the intention to make the Music Division of the National Library a center of excellence.

At “Members’ special projects”, the last session, Claude Beaudry (Université de Laval) discussed his elaboration of a policy for the development of music collections in a university setting, which includes analysing courses, research programs, and faculty priorities in one’s institution. Timothy Maloney presented a paper on the Société de musique contemporaine du Québec and the development of avant garde music in Quebec since 1940. The artistic and societal evolution in Quebec since the Second World War has been dramatic, and far more advanced than that of English Canada. Finally, Vladimir Simosko (University of Manitoba) described a project to provide quick and easy access to sound recordings and slides that has been developed at his institution.

Three tours were arranged during the conference: to the Laval University Archives and Folklore archives, the library of the Assemblée national, and the Bibliothèque Gabrielle Roy, the main public library building in Quebec, built in 1963 and whose audio-visual facilities would make any librarian green with envy!

Alison Hall
Carleton University

Women and Music

(Continued from page 13)

has not completed a statistical profile of its membership since 1970. Round Table participants expressed interest in working with other groups within MLA to encourage the gathering of these statistics. This was the first time that the Round Table has concerned itself with the issue of women’s status in our own profession.

Reports on publication included a brief presentation by Don Hixon and Don Hennessey on their forthcoming revised edition of Women in Music: A Bio-Bibliography, to be published by Scarecrow Press later this year. Finally, Margaret Ericson distributed and described the bibliography which she compiles for the Round Table: “Women in Music 1987/88: A Selective Bibliography on the Subject of Women in Music.” This is the second annual issue of this bibliography, which lists monographs, dissertations, periodical articles, scores, recordings, videos, catalogs, brochures, and unpublished material on the subject. Copies of both the 12-page 1987/88 bibliography and the 5-page 1987 issue are available from Margaret Ericson, Ithaca College Library, Music/Audio Department, Ithaca, NY 14850.

Janet Gottlieb, Coordinator
Women and Music Round Table
**BOARD OF DIRECTORS**

**President:** Susan T. Sommer (New York Public Library)  
**Past President:** Lenore Coral (Cornell University)  
**Recording Secretary:** Jean Geil (University of Illinois, Urbana-Champaign)  
**Treasurer:** Sherry L. Vellucci (Westminster Choir College)  
**Executive Secretary:** A. Ralph Papakhian (Indiana University)  
**Members-at-Large 1988-90:** Laura Dankner (Loyola University), Richard W. Griscom, Jr. (University of Louisville), Diane Parr Walker (University of Virginia)  
**Members-at-Large 1989-91:** Nina Davis-Millis (MIT), Dale L. Hudson (Florida State University), Gordon Theil (UCLA)

**SPECIAL OFFICERS**

**Assistant Convention Manager:** Christine Hoffman (New York Public Library, Rodgers & Hammerstein Collection)  
**Business Manager:** James S. P. Henderson (Academic Services, Canton, MA)  
**Convention Manager:** Martin A. Silver (University of California, Santa Barbara)  
**Placement Officer:** Paula D. Matthews (Bates College)  
**Publicity Officer:** Christine Olson (University of Oregon)

**STANDING COMMITTEES**

**DEVELOPMENT:** Geraldine Ostrove (Library of Congress), chair; Susan T. Sommer (ex officio)  
**Subcommittees**  
- **Fund Raising:** chair to be appointed; Susan Dearborn, Sherry L. Vellucci (ex officio)  
- **Membership:** Ida Reed (University of North Carolina, Chapel Hill), chair; Dee Baily, Geraldine Ostrove, A. Ralph Papakhian (ex officio), Christine Olson (ex officio)

**EDUCATION:** Nancy England (University of Akron), chair; Elaine Breach, Ann McCollough, Michael Rogan, John Shepard

**FINANCE:** Richard W. Griscom, Jr. (University of Louisville), Fiscal Officer; Lenore Coral, A. Ralph Papakhian, Susan T. Sommer, Gordon Theil, Sherry L. Vellucci  
**Subcommittees**  
- **Investments:** Robert E. Follet (North Texas State University), chair; Linda Solow Blotner, Richard W. Griscom, Jr. (ex officio), Richard P. Smiraglia, Sherry L. Vellucci (ex officio)  
- **Nominating:** For the November 1989 ballot: Ruth Henderson (City University of New York), chair; John E. Druesedow, Jr., Michael Ochs, Joan Schuitema

**PROGRAM**

**1990 Meeting** (Tucson, February 19-24)  
**Program:** David Day (Brigham Young University), chair; Beth Christensen, Kirby Dilworth, Jane Gottlieb, Dale Hudson, Dorman Smith (ex officio), Shirley Ward  
**Local Arrangements:** Dorman Smith (University of Arizona), chair; Laurie Eagleson, Connie Gempeler, Charles King, Shelly McGehee, Annette Voth

**1991 Meeting** (Indianapolis, date to be determined)  
**Program:** Jane Gottlieb (Juilliard School), chair; Beth Christensen, David Day, Anna M. Thompson (ex officio), Ross Wood  
**Local Arrangements:** Anna M. Thompson (Indianapolis Museum of Art), chair; Penny Pace Cannon, Eileen Dolan-Heitlinger, Nancy Gootee, Marilyn Martin, Phyllis Schoonover

**1992 Meeting** (Baltimore, date to be determined)  
**Program:** Beth Christensen (St. Olaf College), chair; Jane Gottlieb, Ned Quist (ex officio) Ross Wood  
**Local Arrangements:** Ned Quist (Peabody Conservatory) and Joan Stahl (Enoch Pratt Public Library), co-chairs; Bonnie Jo Dopp, Ursula McLean, Neil Ratliff

**PUBLICATIONS:** Nancy Bren Nuzzo (State University of New York, Buffalo), chair; Susan Dearborn, A. Ralph Papakhian, Christine Olson, Sherry L. Vellucci, and editors of the following publications:  
**Music Cataloging Bulletin:** Elizabeth Gamble (Cornell University)  
**Index Series:** Michael Fling (Indiana University)  
**Newsletter:** Jim Farrington (Wesleyan University)  
**Notes:** Michael Ochs (Harvard University)  
**Technical Reports:** Richard P. Smiraglia (Columbia University)

**SPECIAL COMMITTEES**

**AD HOC COMMITTEE ON 60TH ANNIVERSARY COMMISSION:** Geraldine Ostrove (Library of Congress), chair; Eero Richmond, Anna Thompson

**AD HOC COMMITTEE ON MANAGEMENT SERVICES:**  
Gordon Rowley (Northern Illinois University), chair; Linda Solow Blotner, Mary Wallace Davidson

**ADMINISTRATION:** Carol Tatian (Brown University), chair  
**Subcommittees**  
- **Automation:** Nina Davis-Millis (MIT), chair; Lowell Ashley, Keiko Cho, Elizabeth Gamble, David Lesinski, Gail Sonnemann (On-Line Reference Services Subcommittee Liaison)  
- **Music Library Facilities:** James P. Cassaro (Cornell University), chair; Joyce Cinkscales, Jeffrey Earnest, Jim Farrington, Carolyn Johnson, Gordon Theil
Personnel: Carol Tatian (Brown University), chair; Charles P. Coldwell, Patricia Fisken, Paula D. Matthews (ex officio), Carolyn Rabson, Edith Tibbits
Statistics: Patricia B.M. Brennan (Rhode Island College), chair; William McClellan, Melva Peterson, Charles Slater, Nyal Williams

Liaison
American Library Association (ALA), Library Administration and Management Association (LAMA), Buildings and Equipment Section (BES), Ad Hoc Committee for Standards for Physical Space Requirements for Libraries (AHCSPSRL): James P. Cassaro (Cornell University)

AWARDS
Publications: Thomas F. Heck (Ohio State University), chair; Harold Diamond, John Howard
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Texas: Marcia Schmepcher-Carlock (Arts Radio KRTS), to fall 1990
Currently-Available Committee, Chapter, And Round Table Publications And Services

MLA Executive Secretary
Music Librarianship: Is it for you?
Music Library Association: What's the score?
MLA Constitution
MLA Membership Directory
MLAs informational brochures and documents. Available at no charge (except Membership Directory, $3 for members, $10 others, payable in advance to MLA) from A. Ralph Papakhian, Music Library, Indiana University, Bloomington, IN 47405; Bitnet: PAPAKH@IUBVM.

Administration Committee. Music Automation Subcommittee
"Automation Requirements for Music Information". Reprint from Notes, 43/1 (September 1986). Available at no charge from A. Ralph Papakhian, Music Library, Indiana University, Bloomington, IN 47405; Bitnet: PAPAKH@IUBVM.

Administration Committee. Music Library Facilities Subcommittee
National Equipment Inventory
A computerized listing of audio equipment (amplifiers, turntables, cassette decks, reel-to-reel tape players, CD players, and headphones) used by music libraries nation-wide. Used as a referral service when considering such equipment for purchase. Available at no charge from Gordon Theil, Music Library, Schoenberg Hall—UCLA, 405 Hilgard Avenue, Los Angeles, CA 90024; Bitnet: ECZ5GOR@UCLA.MVS.

Bibliographic Control Committee. 028 Working Group
Report of the Working Group on the MARC 028 Field. 1988-89. Investigates and makes recommendations on how information in this field might best be transcribed; appraises the concept of authority control for subfield 'b'. Available at no charge from Jim Cassaro, Cornell University. Music Library, 225 Lincoln Hall, Ithaca, NY 14853-4101. Bitnet: JFSY@CORNELL.C.

Education Committee

Public Library Committee

Tasting the mystery out of music.
Eight-hour pre-conference workshop on music materials and reference service available to state or national associations, presented by members of the Public Library Committee. Four sessions are presented: 1) Biography and General Music Reference; 2) Vocal Music (Songs, Hymns, Opera, etc); 3) Recordings, Reference and Collection Development; 4) Music Business Information, Copyright, Songwriting, Publishing, etc. A box supper is provided between the second and third sessions, and a wrap-up session leaves time for questions. Cost is negotiable; for more information contact Anna M. Thompson at the above address.

Jazz and Popular Music Round Table
Membership directory.
Available at no charge from Monica J. Burdex, Oviatt Library—Reference Department, California State University, Northridge, 38111 Nordhoff Street, Northridge, CA 91330.

Organ Music Round Table
A list of thirteen composers of the period who wrote in this genre with bibliographical information for known publications. Additional listings of anthologies of noels with imprints. An index of noels reprinted from Edson and a selected bibliography complete this publication.
A compilation of 124 album titles (with performers, label names and numbers) for recordings listed in six sources, including Bielefelder, Diapason (Catalog general classique), NUC, and Schwan. The compiler has included the names of composers represented in each recording but not the specific titles of the noels. This information was gathered for a part two of the above but was not printed in time for the convention.

Round Table on Women and Music
Lists monographs, dissertations, periodical articles, scores, recordings, videos, catalogs, brochures, and unpublished material on the subject. Copies of both the 12-page 1987/88 bibliography and the 5-page 1987 issue are available from Margaret Ericson, Ithaca College Library, Music/Audio Department, Ithaca, NY 14850. This will be an annual publication, and relevant items for inclusion in the bibliography should be sent to the compiler.

Greater New York Chapter

Midwest Chapter. Public Service Committee
Linda M. Figler, et al. A Directory of music library instruction programs in the Midwest. 1982. Available for $2.00, payable to MLA—Midwest Chapter, from Kiryo Suyematsu, Mankato State University, Box 5, Mankato, MN 56001.

Mountain-Plains Chapter
Robert Hartschock. Union list of microforms in series in Mountain Plains libraries, 1986. Available for $2.00, payable to Mountain-Plains Chapter—MLA, from Ralph Hartschock, Box 6022, Northern Arizona University, Flagstaff, AZ 86011.

New England Chapter

Pacific Northwest Chapter
Directory.
A limited number available for $4.00, from Barbara Rhyne, 5402 South East 37th, Portland, OR 97202.

Pennsylvania Chapter

Southern California Chapter

Texas Chapter
Robin Fradenburgh and Robert Rollett, comp. Directory of music collections in Texas libraries. 1985. Available for $10.00, payable to Texas Chapter MLA, from Robin Fradenburgh, P.O. Box 2400, Fort Worth, TX 76103.
The U.S.-RISM Libretto Project at the University of Virginia, funded by the U.S. Department of Education, has completed inputting into RLIN all of the nineteenth-century Italian imprints from the Albert Schatz Collection at the Library of Congress, a total of 2,918 records. The detailed cataloging, which followed guidelines published in Notes, 43/1 (September 1986, pp. 19-35), allows for comprehensive access to historical content of each cataloged item. RLIN is available through most research and university libraries. Researchers should enter the books file (default) of RLIN. Searches can be conducted by personal name, title word, city/date or range of dates, theater/dates, publisher, and so forth. Comments, critiques, and questions are solicited. Guidelines for searches are available from U.S.-RISM Libretto Office, McIntire Department of Music, 112 Old Cabell Hall, University of Virginia, Charlottesville, VA 22903; 804/924-6545, 3052, or 7041; Bitnet: DPW@VIRGINIA; RLIN e-mail: bm.z03.

Sonneck Society News. The newly-elected president of the Sonneck Society is Deane L. Root, Curator of the Stephen Foster Memorial, University of Pittsburgh. At the Sonneck Society's annual meeting in Nashville on April 8, William Lichtenwanger was awarded the Society's first Citation for Distinguished Service in recognition of his dedicated efforts in furthering the aims of the Society. Donald W. Krummel was presented the Irving Lowens Award for distinguished scholarship in American Music in recognition of his Bibliographical Handbook of American Music (University of Illinois Press, 1987). Gilbert Chase was awarded a Special Commendation by the Sonneck Society for the third edition of his book, America's Music: From the Pilgrims to the Present (University of Illinois Press, 1987). The University of Illinois Press itself was awarded a Special Commendation in recognition of the two works.

Call for Papers and Proposals. The 16th national conference of the Sonneck Society for American Music will take place April 18-22, 1990, and will be the organization's first meeting in Canada. The conference will be in Toronto, Ontario, and hosted by the Institute for Canadian Music of the University of Toronto. It will be held jointly with the Association pour l'Avancement de la Recherche en Musique du Quebec, and the College Music Society, Northeast Chapter. The principal conference focus is "The Great Divide? Studies in Canadian and American Music," but topics on all aspects of American or Canadian music are also welcomed. The deadline for proposals for papers, panel sessions, and performances is September 15, 1989 to the program chair, Wilma Reid Cippola, 70 Roycroft Boulevard, Buffalo, NY 14226. Consult the latest issue of the Sonneck Society Bulletin for further details, or write Ms. Cippola. Proposals should be double spaced, no more than two pages in length, in five copies, and planned for 20-25 minutes.

New Music Subject Headings Book. Music Subject Headings, compiled from Library of Congress Subject Headings by Perry Bratcher and Jennifer Smith, is available from Soldier Creek Press. The volume contains all music subject headings complete through September 1987 in a format compatible with LCSH, as well as an introduction explaining the construction of medium qualifiers and the assignment of headings for musical works. A handy desk tool for the music cataloger, the volume is also useful as a public service tool that can be placed by the public catalog for patron use. Music Subject Headings (ISBN 0-936996-31-5) is available from Soldier Creek Press, PO Drawer U, Lake Crystal, MN 56066.

**GERSHWIN RECORDING PROJECT ANNOUNCED**

The Library of Congress, Mrs. Ira Gershwin (Leonore), and Elektra-Nonesuch Records have announced the creation of a project to record and document as fully and accurately as possible the musical theater works of George and Ira Gershwin—their joint collaborations as well as Ira's work with others. Called the Leonore Gershwin-Library of Congress Recording and Publishing Project, it will have as its components the production of complete recordings, with extensive annotations, of works by the Gershwin Family, and the publication of critical editions of the music. Recordings will begin in the fall of 1989.

The announcement of the establishment of the project coincides with the 50th anniversary of the association between the Gershwin family and the Library of Congress. To date, only two Gershwin scores have been recorded in their entirety—the opera Porgy and Bess (1935) and the 1931 Pulitzer Prize-winning musical satire Of Thee I Sing.

The recordings to be made by the new project will be released and distributed by Elektra-Nonesuch. They will be authentic, complete, and faithful to the style of the era in which the works were created. Whenever possible the recordings will use the original scores and parts, which are now in the George and Ira Gershwin Collection in the Library of Congress, including the major discoveries from the Warner Brothers' warehouse in Secaucus, NJ.

Each recording will be accompanied by a booklet with the complete lyrics as well as a detailed history of each work. The recordings will be followed by the publication of a scholarly edition of the vocal score, prepared under the direction of LC and Warner-Chappell Music, the Gershwins' publishers. In addition, whenever possible, each work to be included in the project will be presented in concert at LC's Coolidge Auditorium.

The following titles will be the first issued in the project: Girl Crazy (1930), Michael Feinstein Sings Unpublished Gershwin, Lady In The Dark (1941), Pardon My English (1933), Strike Up the Band (both 1927 and 1930 versions), and Primrose (1924).
**CALENDAR**

August 1: RAPS-BI proposals due (with equipment).
August 28: Committee and special officers' annual reports requested.
September 1: Board meeting agenda items and supporting requested.
September 1: Written reports of standing committees due to President.
September 15: Chapter annual reports requested.
September 22-24: MLA Board meeting.
October 12-14: Southeast Chapter meeting, Knoxville, TN.
October 12-15: College Music Society, St. Louis, MO.
October 26-29: American Musicological Society, Austin, TX.
November 1: RAPS-BI proposals due (no equipment).
November 9-12: Society for Ethnomusicology, Cambridge, MA. Contact: Jeff Titon, 401/863-3761.
November 15: Gerboth Award applications due.
February 21-24, 1990: MLA Annual Meeting, Tuscon, AZ.

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**NEW FACES/NEW JOBS**

Barbara Bishop, Humanities Reference Librarian, Auburn University.

Marilyn Butler, Head, Circulation/Bibliographic Services, Westminster Choir College.

Jeanette Casey, Recorded Sound Librarian, Music Information Center, Chicago Public Library.

Richard Harwood, Catalog Librarian, Non-print Formats, Penn State University Libraries.

Thomas Heck, Full Professor, The Ohio State University.

Paul Orkiszewski, Head, Reference/Automated Services, Westminster Choir College.

Joy Pile, Music Catalog Librarian, Middlebury College.

Theresa Renner, Music Librarian, U.S. Marine Band.

Tsou, Judy, Assistant Music Librarian, University of California, Berkeley.

VanderVen, Jack, Music Reference Librarian, Mansfield University.

Nancy Wicklund, Head, Performance Services (Choral Library), Westminster Choir College.

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