Bruce Adolphe Awarded MLA 60th Anniversary Commission

In celebration of the Association's 60th anniversary, MLA has commissioned Bruce Adolphe to write a work that will receive its world premiere at the 1991 annual meeting in Indianapolis. Planned to be a brass quintet of 12 to 15 minutes, Mr. Adolphe's piece will be performed by an ensemble of national reputation at a public concert that will be part of a regular series sponsored by the Indianapolis Museum of Art.

MLA's board of directors selected Bruce Adolphe at their fall 1988 meeting on recommendation of the ad hoc 60th anniversary committee. Members of the committee are Geraldine Ostrove (Music Division, Library of Congress), chair, Eero Richmond (American Music Center), and Anna Thompson (formerly, Indianapolis Public Library and now Indianapolis Museum of Art). Anna is also chair of the local arrangements committee for the 1991 meeting.

After reviewing the type of piece MLA might commission, the performance forces that might be chosen, the options for the occasion of the premiere performance, and a variety of other circumstances relevant to the prospect of such a commission, the chair met with the board at the annual meeting in Cleveland last winter for a discussion and some guidance. The medium of performance and length of the piece were decided on at that time. (See the President's Report for a fuller discussion.)

In April, the committee met at the American Music Center in New York to select from a lengthy list of those whose music had been under consideration, the composers whose names would be recommended to the board at their June meeting. Four names were chosen; two of those were presented to the board in order of the committee's first recommendation.

Mr. Adolphe's music had been performed frequently in the United States and abroad. Born in New York in 1955 and educated at Juilliard School, where he studied with Milton Babbitt and Vincent Persichetti and where he now teaches, Adolphe's works range from operas to chamber music to songs. Previous commissions have come from the Orpheus Chamber Orchestra, the Da Capo Chamber Players, TASHI, The Dorian Wind Quintet, Toby Appel, and Lucy Shelton. He was the 1989 Composer-in-Residence for the Santa Fe Chamber Music Festival. Bruce Adolphe's principal publishers are E.C. Schirmer, Galaxy Music, and the American Composers Alliance.

59th Annual Meeting In Tucson, Arizona

MLA's 59th annual meeting will take place in the warm and arid city of Tucson, Arizona from February 21-24, 1990. Our hotel site is the Holiday Inn Broadway, convenient to downtown museums and concert halls.

Music Librarians will begin to arrive in Tucson early in the week to attend the MOUG meeting which begins on Monday afternoon, February 19, and the special pre-conference on planning for library facilities which begins on Tuesday evening. Early arrivals can also participate in excursions to the Desert Museum or the San Xavier Mission on Wednesday afternoon. MLA's Placement Desk will open on Wednesday morning with Placement Officer Paula Matthews available for consultations with job seekers and prospective employers throughout the conference.

The kick-off opening reception will be on Wednesday evening. As in previous years, first-time conference attendees are also invited to attend a special reception beforehand.

The conference includes 5 plenary sessions, beginning with Thursday morning's opening session on "Bibliographic Instruction Revised." Later that day Don Roberts of Northwestern University will moderate a session on "Southwestern Native American Music," which includes presentations on the zarzuela and music of local Indian cultures. Friday morning's plenary session is on the preservation of sound recordings, including presentations on new technologies and the legal aspects of preserving recorded sound materials. Saturday's schedule includes a session on collecting antiquarian

(Continued on Page 3)
President’s Report

Elsewhere in this Newsletter you have read that MLA has commissioned the composition of a brass quintet to celebrate our 60th anniversary in 1991. Since this is basically your piece, I thought you might like to know how the board decided upon a composer and what processes we followed as we acted on your behalf.

The idea of a commission itself arose one fall evening in 1988 at a board meeting in Cambridge, Mass. MLA's financial position was looking rather good, and after a dinner break, one group—as I recall it included John Druesedow, Ralph Papakhian, and Sherry Vellucci—returned with the happy suggestion that we take some of our nut and invest it in the future of music in the form of a commission to celebrate our 60th anniversary. Everyone perked up; here was something important we could do—but how? How could we guarantee your money would be well spent? What could we get? What criteria should we follow? And how were we going to accomplish this? At first we were baffled.

Then under our president Lenore Coral's guidance we chose a committee charged to report on the answers to these questions. It comprised a past MLA president who both loves contemporary music and is connected to an institution with heavy commissioning experience, the chair of our local arrangements in 1991 when the piece would be premiered, and an MLA librarian from the heart of information about American composers—namely Gerry Ostrove of LC as chair; Anna Thompson from Indianapolis, and Eero Richmond of the American Music Center.

And what a fine committee they have been! At our next meeting they gave us a set of questions to answer which basically determined the course we would follow. As I recall these—and the answers the board gave—they included:

Q. What kind of piece do you want? I.e., what are the most important qualities you would hope to find in this work?
A. A good piece. Style, reputation, medium, and many other factors would be secondary to this. We agreed that we did not want an occasional piece tied to its commissioning circumstances—a fanfare on MLA for example. Well aware that any commission is a gamble, we agreed nevertheless that we would like to give birth to a work that would have a viable independent life—one which would be played more than once, give pleasure to both performers and audiences, and particularly have a musical solidity MLA could be proud of.

Q. What medium would you prefer?
A. In view of the performance locale, Indianapolis, an orchestral work was a possibility, but the logistic and financial difficulties were considerable and unless we settled for that fanfare, MLA would have to share a lot of the credit. A vocal or dramatic work presented other problems, among them the intense personal nature of a work with text which didn't seem adequately to reflect our diverse membership.

But, we agreed, an ensemble work did suit the nature of our profession. For what combination? We considered various possibilities and finally fixed on a brass piece because 1) fine brass playing traditionally is characteristic of both the United States and the Middle West where the performance was to be, 2) there are many professional and good student brass ensembles looking for good music to play (which we hope to add to), 3) it should be possible to find a good group to play the premiere, and 4) a brass piece is by its nature celebratory, so even if it isn't a fanfare, we hope MLA will feel celebrated in the first performance.

Q. What other features should the committee consider in recommending specific composers?
A. We wanted someone who could take on the commission seriously and accomplish it on time. We recognized that the big names would probably be out of our league, especially given our criteria, our resources, and the time frame we had adopted. Given that MLA is committed to the future, we would prefer someone young, yet (Continued on Page 3)
MUSICAL QUERIES

Query #11: Molly McIlroy (Pierce County Library, Tacoma, WA) has a patron who is looking for a popular song that tells of a circus coming to town, a child’s trying to join it, and the child’s loss of wonder and innocence when it leaves. The patron remembers the singer as Eartha Kitt. Can anyone supply the title, and bibliographical and discographical information?

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 Boon, NC 28608; 704/262-2389; BITNET: VAN Ausdal@APPSTATE.

President’s Report (Cont. from Pg. 2)
because we are speaking for so many of you, we would like someone with a good track record as well.

The board may have had more instructions, I don’t recall. But we passed these back to the committee who then looked, and listened, and read resumes; and met and talked and listened; and eventually presented us with a choice of possibilities. Then the board read the documents, and listened during breaks in the June board meeting in Louisville. After a lively discussion at our final session, the board unanimously endorsed the committee’s first recommendation, Bruce Adolphe. I hope you’re going to enjoy Adolphe’s brass quintet. I know I’m looking forward to it. He is young and has a fine track record. Performers like to play his music; he has been commissioned by some of the best young performers and ensembles around. His energetic melodic and naturally polyphonic style should be well suited to the medium, although this will be his first brass quintet.

In future issues of the Newsletter we’ll keep you informed of progress on this project of your commission and how you can be a part of it. Avanti!

Susan T. Sommer
MLA President

Annual Meeting (Cont. from Pg. 1)
music, with presentations by John Lubrano, James Cooper, James Fuld, and Lisa Cox, and finally, “Music Therapy and Medical Aspects of the Performing Arts,” with presentations on library resources needed to support research in these fields.

In addition to the plenary sessions, various committees and round tables are also offering open sessions which should be of interest to many conference attendees. The Public Library Committee is presenting an open session Friday afternoon on community outreach by both public and academic libraries. The Archives Round Table meeting on Thursday afternoon will include special presentations on the IAML meeting in Oxford and AMMC format standards. Also on Thursday’s schedule is a special presentation by George Hill on the progress of the Heyer/Hill project.

There will be meetings of system user groups (Geac, NOTIS, Carlyle, LS2000, Innopac, and VTLS) on Thursday and the Automation Subcommittee meeting on Friday morning will include reports and discussions from these groups.

The local arrangements committee has planned a reception for conference attendees at the Tucson Museum of Art, a two-block walk from the hotel site, on Thursday. Friday evening’s banquet naturally will be a “Mexican fiesta,” preceded by cocktail hour offerings of margaritas, and followed by music and dancing to a ‘Chicken Scratch’ band.

So, plan on taking your warm weather clothes out of storage in February, and travelling to Tucson for a colorful, educational, stimulating, and enjoyable MLA conference.

PLACEMENT NEWS

The Placement Service continues to receive inquiries from both potential employers and job-seekers concerning the importance of an advanced degree in music to music librarians. What do you think about this issue? I would be happy to hear from anyone with ideas or suggestions about Placement activities. We are already looking forward to Tucson in February 1990, and hope to duplicate — or surpass — the Placement Desk activity that we generated in Cleveland last March!

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; fax: 207/786-6127; ALANET: MLA.PLACEMENT

Paula D. Matthews
MLA Placement Officer

Record Review Editor Needs Contributors

Peter Munstedt is the Record Review Editor of the ARSC Journal. Anyone interested in writing reviews of historical sound recordings should send their name, address, and subject expertise to: Peter Munstedt, Miller Nichols Library, University of Missouri-Kansas City, 5100 Rockhill Road, Kansas City, MO 64110-2499; 816/276-1679.
At its June meeting in Louisville, the MLA Board approved a $278,000 budget for fiscal year 1989/90. As you can see from the table on the next page, a 20% increase in income generously offsets a 10% increase in expenditures, leaving the association with a budgeted surplus of nearly $22,000. A 47% increase in sales, generated by the anticipated publication of several new Technical Reports, is the principal source of the added income. On the expenditures side, all significant categories show a healthy increase except program expenses, which are down 34%.

The pie charts show the distribution of income and expenditures and identify relationships between the two. Publications pay for themselves and, in fact, produce a respectable surplus. Income from dues easily covers management and program expenses. Meetings are always budgeted to pay for themselves, and the final figures are not determined until the fall Board meeting. The $51,850 amount is a temporary figure reflecting a 5% increase over last year's convention and workshop budgets.

During the three fiscal years since the 1987 dues increase, the association has seen excellent financial growth. We are no longer concerned about operating expenses eating away at our endowment (see Richard Smiraglia's explanation of the increase in MLA Newsletter No. 71 [November-December 1987]: 3). The added income generated by the dues increase was intended to create a surplus, which could then be used to make up the difference if our budgeting moves into the red. The Board believes it is important to make an accounting of the surplus and to reserve it for funding the operating budget during lean years. Once we come close to exhausting the surplus, it will be time for another dues increase (probably no sooner than 1994).

The approval of the budget in early June culminated a brief, but intensive, budget-making process that had begun only a few weeks earlier with the Fiscal Officer’s Breakfast in Cleveland. Everyone involved with spending and making money for the association was invited, and, as we ate our high-cholesterol eggs and sausage, the outgoing Fiscal Officer (John Druesedow) and the Treasurer (Sherry Vellucci) described the budgeting process and the procedure for submitting vouchers for payment.

A few weeks after the meeting, the new Fiscal Officer (Richard Griscom) issued a call for budget requests to all officers, editors, committee chairs, and official representatives. Over the course of the following month, the Fiscal Officer received responses from most of the people, prodded those who were late, and recorded the requests in a Lotus 1-2-3 spreadsheet as they were received.

In Louisville, the Finance Committee sat down with copies of the spreadsheet and the original requests and began its work. Fueled by fruit juices, occasional coffee, and thick, nutty, chocolate-chip cookies that had been left on our nightstands at the Seelbach Hotel, we spent one-and-a-half days reviewing the several dozen budget requests. As we proceeded through the spreadsheet, line by line, we compared the requests to the current year's income and expenditures and made revisions as necessary. Matters of MLA policy also required adjustments to some requests.

By the afternoon of the second day, the Finance Committee had completed the revision of the requests. The Fiscal Officer, Assistant Fiscal Officer (Gordon Thiel), and Treasurer huddled around the computer to input the revised budget figures, while the remainder of the committee (President Sommer, Vice-President Coral, and Executive Secretary Papakhian) wandered off to spend a few free hours by themselves.

It was not until this final crunching of the budget that we had a sense of the distribution of income and expenditures. Fortunately, we were not faced with the task of balancing a budget heavy on expenditures and light on income. With income so high, our job was simple. After making a few corrections, we printed out the revised budget, made photocopies, and reconvened the Finance Committee for its final approval. The next day, the Board reviewed the figures and voted to adopt the budget.

During the last week of June, as fiscal (Continued on Page 5)
MLA Budget (Continued from page 4)

year 1988/89 came to an end, the Fiscal Officer sent reports to everyone who had submitted a budget request. The new budget went into effect on 1 July and will be in force until 30 June 1990. Any further revisions will come to the Finance Committee as amendments, requiring Board approval.

The budget is no secret. If any MLA member would like to receive a copy of either the full budget (eleven pages) or a summary budget (three pages), please send your request (and $.05 per page to cover photocopying) to Richard Griscom, Dwight Anderson Music Library, 2301 South Third Street, University of Louisville, Louisville, KY 40292; 502/588-5659; BITNET:RWGRIS01@ULKYVM; CompuServe: 75565,61.

Richard Griscom
MLA Fiscal Officer

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MUSICA FICTA

Cellos seem autumnal to me: mature, casting long shadows, but still flexible enough for surprises. Novels about cellos are rather like that, too: serious, ripe with thoughtful themes (even the ones written for children), and complex. A relentlessly cheerful cello novel is the exception, a book for Indian summer.

The cello as a tree’s vehicle for music is the point of view of The Voice of the Wood, a picture book for all ages by Claude Clément which also reveals the heart as the true source of human musicianship. In pictures in the style of a fabulist by Frédéric Clément, this book treats the transformations of tree to cello, of posturing masquerader to unmasked musician, as natural interactions of humans and objects. The instrument itself is transformed by its player, as it is in Lynne Alexander’s Resonating Bodies, which qualifies as a cello story because Rose, a personable and sensual bass viola da gamba, narrates half the chapters and explains how she suffered an attempt to turn her into a cello by an owner who removed three of her strings and defretted her neck. Nicholas Jordan, her most recent owner (or “master”, as she would say), has restored her to her original condition and mused through the other chapters about their life together. Trying to adjust to retirement, Jordan has just passed his beloved instrument on to a pupil. Rose sings to Nicholas of her past, passionately describing the history of the leg viol, its composers and players as she taunts Nicholas with the fact that she will have a life after his has ended, however dedicated they had been to one another. The author is a harpsichordist, who manages this intelligent and moving love duet beautifully.

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A cello book for middle-aged children (grades 5-7) that is smart, funny, and serious enough to be interesting is The Facts and Fictions of Minna Pratt, by Patricia MacLachlan, about a young cellist in search of her vibrato, who finds along the way her first boyfriend, some chamber music-playing colleagues, and a thing or two about fact and fiction (is music fiction or nonfiction, I enjoy asking my composer friends). Teenagers who like serious music might enjoy Midnight Hour Encores, a story about a child prodigy who is snooty about it and learns some lessons about life and relationships as she drives across the country to meet her mother who abandoned her as an infant 16 years previously. This book is full of music talk and makes you want to listen to everything Frank Bridge ever wrote for cello. Author Bruce Brooks also provides some ideas about the single-parent upbringing of gifted youngsters, but fails to mention much about prodigy Sibylane T. Spooner’s teachers and mentors, and says nothing about business aspects of her recording career.

•••

The cheerful cello novel for those surprising warm fall afternoons is a treasure from the past called Fiddler’s Luck, by amateur musician-musicologist-tennis player-poet-essayist Robert Haven Schaufler. It was first published by Atlantic Monthly in 1920, and is a happy, innocent, semi-autobiographical tale of a fella in love with music (with playing chamber music to be exact), and his experiences as a wounded soldier in World War I while recuperating in hospitals that needed entertainers, and finding cellos and fellow amateur musicians. A silly little love story frames the book delightfully. Not deep, but heartfelt and cleverly written, this should be a candidate for reprinting, even by a publisher that usually sticks to musical nonfiction.

(Continued on Page 6)
Musica Ficta (Continued from Page 5)

If Halloween and the Day of the Dead bring out a taste for weird, dark, bloody, and broody books in you, try Music and Silence by Anne Redmon, or Milk and Honey by Elizabeth Jolley, both of which concern cellists who never really overcome their toxic upbringing. Redmon, an American in London, writes richly about her somber themes: art and love and death. Cellist Maud is recovering from a wretched affair with her teacher and befriends a lonely doctor who returns to society after a self-imposed isolation. Compulsion and obsession interwoven with music and religion set the stage for the devastating conclusion of this superbly presented story.

Equally haunting, though stranger, is Australian novelist Jolley’s tale of cellist Jacob, who asks a question at the end of the book which we know will torture him as long as he lives. Treated like a prince in the strange old world house in which he was raised, he tries to escape his sheltered upbringing in a happy love affair with generously good natured Madge, who takes her violin playing much less seriously than Jacob has been taught to regard music. The suffering brought about by this obsession at freedom is extremely punishing. The plot depends upon the twisted obsession with music that controls one of the characters, the stuff of nightmares. Jolley’s artful storytelling makes it worth the shivers it will cause.

Finally, a contemporary novel that puts music at its center as a redeemer of life’s dark realities and tragedies, much as Brahms’s German Requiem attempts to do, is Richard Sennett’s An Evening of Brahms. The book presents Alex Hoffman, brilliant young cellist, whose marriage was about to end in divorce just when his wife was accidentally killed. They, his teacher, and some chamber music-playing cohorts, lecture one another about the history and technique of music, read from letters of Brahms and Robert and Clara Schumann, and analyze pieces of music, especially the German Requiem, the piece which finally leads Alex to the emotional connection with music and life that his technical skill seeks. The book is more musically literate than artfully novelistic, which shouldn’t sur-
prise readers who know Sennett as a sociologist and amateur cellist, but it is a fine companion of a cool fall evening, especially if you have a bit of Brahms near at hand.

Books discussed in this column:

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

Small Academic Libraries
Round Table Planning Meeting

The Small Academic Libraries Round Table Tucson meeting is planned as a follow-up to the Cleveland session on reference service in the small music library. Jean Purnell (University of the Pacific) is co-worker in formulating a program on the training and evaluating process for students and paraprofessionals who must take on significant responsibilities in the absence of the music librarian. If you have such a process in place and would like to share ideas, insights, or inspiration on this topic, please get in touch with either:
Jean Purnell
5305 East Liberty Road
Galt, CA 95632

Gene Leonardi
3604 Suffolk Street
Durham NC 27707

We look forward to hearing from you!
Gene Leonardi, Coordinator Small Academic Libraries Round Table

Corrections

The following corrections should be made to previous MLA Newsletters:
The President of the VTLS Special Interest Group (No. 76, p. 17) is now Ralph Harisco, Bibliographic Control Department, Library, University of North Texas, P.O. Box 5188, Denton, TX 76203-5188; 817/565-2606.
The Chair of the Southern California Chapter (No. 77, p. 17) should be Danette Cook Adenson (California State Polytechnic University, Pomona), to June 1990.
Copies of the Mountain Plains Chapter Union List of Microforms in Series (No. 77, p. 18) are available from Dorman Smith, Music Collection, 115 Music Building, University of Arizona, Tucson, AZ 85721.
The American Library Association held its Annual Conference in Dallas, TX, 24-29 June 1989.

'Think About It! Critical Thinking and Library Instruction' was the title of the program presented by the Library Instruction Round Table. The program addressed using the critical thinking skills of which a given age group is capable, and incorporating this into library instruction. The framework for the program was provided by a professor of clinical psychiatry and pediatrics who explained cognitive development, critical thinking, and what people actually are capable of learning at different ages. Other speakers related critical thinking and library instruction to the age group with which they work, ranging from middle school through adult. One idea for a library assignment that emphasizes the development of critical thinking skills on the undergraduate level included an editorial. After choosing an editorial, the student discusses the position the writer has taken, the background of the topic, and finds and critiques articles that support or refute the editorial's position.

The Association of College and Research Libraries (ACRL) Arts Section sponsored the program "Networks for Cooperation in the Arts". Their goal was to cover various arts disciplines and include cooperatives from diverse areas of the country which were local and regional, formal and informal. Joan Kunselman (Head, Fine Arts Libraries, UCLA) discussed the background, major projects, and facilities of the Performing Arts Libraries Network of Greater Los Angeles. William Coscarelli (Music Librarian, University of Georgia Libraries) covered music networks, identifying three categories: 1) independent and informal, 2) consortia with their roots in shared automated systems, and 3) state networks. He then gave historical background and described the major features and projects of BAML (Boston Area Music Libraries) and CMTF (Cleveland Music Task Force) for the first category, FLO (Fenway Libraries Online, Inc.) and CTW (Connecticut College, Trinity College, and Wesleyan University) for the second category, and the North Carolina Information Network for the third. Other speakers dealt with a group of fine arts cooperatives and the Philadelphia Area Consortium of Special Collections Libraries.

Cassettes of the ACRL Arts Section program and many other programs are available from Acts, Inc., 34153 Clayton Road, Baldwin, MO 63011.

The Public Library Association (PLA) AV Committee will be offering a program entitled "Audio: Selection, Storage, Security" at the Summer 1990 conference in Chicago. Plans for the program are nearly complete. Some of the committee members were interested in finding out more about MLA. They were encouraged to visit the MLA table at the exhibits where publications were on display and brochures available. They were also given names of MLA members to contact regarding more specific interests.

The Resources and Technical Services Division, Cataloging and Classification Section (RTSD, CCS) Education, Training and Recruitment for Cataloging Committee is now formulating plans for potential projects.

Among these are competency statements for catalogers and a program on practica or internships. Committee chair Heidi Hoerman indicated that if they took on the writing of competency statements, input from other groups would be welcome and encouraged. I will be in contact with her as this progresses. Since music cataloging is a particular specialty and requires a specialized body of knowledge, MLA involvement in this matter is recommended.

The RTSD AV Committee, Standards Subcommittee is a relatively new group, and I attended their meeting. Currently they are working on various standards for video. Their working draft shows the definitions and information they have identified as desirable printed information on videocassette packaging. It is possible that they will continue this process in the audio field. Both current chair Deborah Rae (University of Delaware) and incoming chair Patricia Vandenbergh (University of California, Berkeley) are receptive to MLA input.

Brenda Chasen Goldman
MLA Representative to ALA

MARBI Report

MARBI (RTSD/LITA/RAST Committee on Representation in Machine-Readable Form of Bibliographic Information) and other members of the USMARC Advisory Group convened for four sessions at the ALA conference in Dallas. Kathleen Bales (RLG/RTSD) chaired the sessions. Stephen Davis (Columbia University/LITA) will chair MARBI beginning with the Midwinter 1990 meeting in Chicago.

Several general announcements were made. The classification date proposal (89-1) discussed at the midwinter meeting of MARBI was re-formatted. In doing so, it was apparent that this type of data was diverging from the authorities format and a new MARC Format for Classification Data will be proposed. This new format will allow more freedom in the definition of fields.

Further negotiations are taking place for a meeting on the issue of multiple versions. Pending sufficient funding, this meeting may take place in the Fall. We have been assured that MLA will be represented at that meeting. The MLA Subcommittees on Descriptive Cataloging and MARC Formats issued a joint statement outlining our concerns about multiple versions. This statement was presented to both MARBI and CC:DA.

Several revised documents will be appearing in the Fall. Among them are Bibliographic Update #2 which will include changes approved at the January and June meetings of MARBI and format integration, a new version of the MARC Format for Holdings and Locations (MFHL), and new editions of the Language Codes list and Specifications document.

(Continued on Page 8)
MARBI Report (Cont. from page 7)

Proposals
This meeting of MARBI was devoted primarily to the issue of holdings. More specifically, we discussed bringing into line non-serial holdings within the current document. The MARC Format for Holdings is scheduled for implementation in 1990.

Despite the emphasis on holdings, there were several other proposals that would have an impact on music cataloging in general. Chief among these was Proposal 89-14 which proposed changes to Leader/06 (Type of Material). In order to alleviate the dichotomy of types of material and types of control from this byte, these changes would define code “b” as “Mixed Collection” instead of “Archival and manuscript control” and make obsolete codes “d” for manuscript music and “f” for manuscript maps. Code “c” would then become “Music”, code “e”, “Map”. It was argued that a music collection might process an archive as a mixed collection, but wish to catalog several musical manuscripts within the collection separately, and then link these records back to the collection level record. Code “d” would then be useful in identifying these separate records as manuscript music within the mixed collection. In addition, there is no other place in the MARC music format to show an item is in manuscript form. This proposal was too specific to the needs of the Library of Congress for sorting records by type. Other institutions may find it useful to sort printed from manuscript music. Additional comments on this issue may be sent to the MLA liaison to MARBI to be forwarded to the Library of Congress.

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The approval of Proposal 89-11 makes subfield “e” in 1XX and 7XX fields repeatable. This will cover individuals who may have more than one relationship to a work. Currently, this is only possible by entering duplicate 7XX fields to show these various relationships. These multiple entries clutter online displays of such information. It was pointed out that the use of subfield “4” is repeatable might cover this situation. However, subfield “e” has more specific values than subfield “4” and may have better implications for display.

Lastly, Proposal 89-13 approved the addition of code “2” to Leader/17 (Encoding Level) and defines it as “less-than-full level, material not examined.” This will enable cataloging agencies to identify a less-than-full record created from an extant description of the material, such as a printed catalog card. Since the Library of Congress hopes to begin distribution of the PREMARC records in 1990, this code will be useful to them. Definition of code “2” will be fleshed out to distinguish it from code “1, Full-level, material not examined.” The difference between codes “2” and “7, Minimal level” is that code “7” has authority control checks and code “2” will not.

Format Integration
A program at the recent ALA meeting entitled “Format Integration: Implementation Plans” sponsored by MARBI was designed to introduce some of the issues surrounding the implementation of format integration in 1993.

The history of format integration, from its origin as a discussion paper in 1983 to the formal proposal of 1988 was outlined by Mary Alice Ball. She pointed out that the publication of the MARC Format for Bibliographic Data (MFBD) in 1980 made apparent the commonality of the various formats which led to integration.

Sally McCallum, Chief of the Network Development and MARC Standards Office at the Library of Congress, outlined the format integration process, which is to weed out the useless and resolve conflicts. This is accomplished by a system of extensions, obsoletes, and deletes. Extensions make values specific to a format applicable to all formats. An obsolete is identified when a new position for the data is found, but the original tag or indicator remains in the USMARC documentation and is not reassigned. Obsoletes are not used in new input after a specified date and there is no requirement to eliminate such tags from older MARC records. Deletes differ from obsoletes in that the tag is re-assignable and is dropped from the documentation.

Coordination of format integration implementation by the bibliographic utilities in conjunction with LC was outlined by Kathleen Bales of The Research Libraries Group (RLG).

Record movement back and forth between systems is the driving force behind such coordination efforts. To prepare for this implementation, “future sections” will appear in the MFBD to show what will happen to each tag under format integration. Some of these future changes can be done by machine, but others will need manual intervention.

The results of an operational test of format integration principles was reported by George Gibbs, Head of the Cataloging Division at UCLA. The test was presented by showing pre- and post-format integration cataloging records for the same item. His conclusion was that for most records, there will not be much difference. We really cannot visualize the over-all effects of format integration on the cataloging process until implementation is complete.

Comments and questions about the MARC Formats should be addressed to the MLA liaison to MARBI: James P. Cassaro, Cornell University, Music Library, 225 Lincoln Hall, Ithaca, NY 14853-4101; BITNET: JJSY@CORNELL.C.

Jim Cassaro
MLA Liaison to MARBI

Support For New Edition Needed

The Moscow publisher Sovetskaya Kompozitornaya is contemplating publication of an edition of Rozhdestvenska Drama Dimitriya Mitropolitov Rostovskogo (Christmas Drama by Dimitri, Archbishop of Rostov), reconstructed and edited by Evgeny M. Levashov.

Letters of support and inquiry from interested music libraries will encourage the press to proceed with publication. Send letters to:

The Director
Publishing House
"Sovetskaya Kompozitornaya"
Sadovaya-Triumfalnaya 14/12
Moscow, 103006
SSSR
Milo Velimirovic
University of Virginia
SUBCOMMITTEE ON DESCRIPTIVE CATALOGING: UPDATE ON ACR2 REVISED

Jennifer Bowen, Chair of the Subcommittee on Descriptive Cataloging and MLA liaison to CC:DA (ALA's Committee on Cataloging: Description and Access), attended two CC:DA meetings held 24-25 June in Dallas during ALA.

Music discussion at these meetings involved the correction of errors in the new revision of AACR2. Helen Schmierer (ALA representative to the Joint Steering Committee for revision of AACR2 (JSC)), reported that JSC decided at its April meeting to delay making a decision on how future rule revision (including correction of errors in the revised edition) will be carried out until their next meeting, to be held Fall of 1990. Because of this, it is estimated that no revision package will be issued for at least two years. In the meantime, CC:DA will compile a list of minor typographical errors to be submitted to JSC to be handled as they see fit. More substantial errors will be submitted as requests for rule revisions, according to the usual procedures.

MLA submitted two documents requesting corrections of errors in the revision of AACR2; CC:DA considered each error individually, and voted to forward some to JSC while referring others back to MLA for additional documentation. The following is a brief summary of these decisions (a more complete description will appear in the Music Cataloging Bulletin):

- Corrections of typographical errors in 25.27A1, 25.30B1, and 25.32B1 were approved and will be sent on to JSC. Errors with italics in 25.30B4, B5, and B6 were referred back to MLA for additional research.
- 5.0B2 (deletion of "first page of music" from list of prescribed sources of information for "publication, distribution, etc." area): CC:DA approved a request to have this restored, and will send it on to JSC.

The following requests for corrections were referred back to MLA, in some cases for additional documentation and in others because CC:DA felt that JSC would not approve the requests. These are:
- 25.25A (restoration of footnote with definition of "work", which has been moved to the glossary)
- 25.34B1 (request to remove reference to rule 25.32B2)
- 25.30B4 (restoration of "realized or unrealized"; change of wording in reference to 25.30B6)
- 25.30B6 (restoration of "intended for more than one performer to a part")
- 25.35A1 (misleading use of the term "musical work" in this context)

MLA's Subcommittee on Descriptive Cataloging is now discussing which of these problems to pursue further.

MLA also submitted a proposal to CC:DA which requested the deletion of rule 25.35F2. CC:DA referred the proposal back to MLA for some minor changes, and it will be resubmitted during ALA Midwinter in January.

Please address your comments or questions on any of these issues or report additional errors in the revision of AACR2 to: Jennifer Bowen, Chair, Subcommittee on Descriptive Cataloging, Sibley Music Library, 27 Gibbs Street, Rochester, NY 14604; 716/274-1365; BITNET: JBSM@UORVM.

Jennifer Bowen, Chair
Subcommittee on Descriptive Cataloging
NEW WORKING GROUPS FOR BIBLIOGRAPHIC CONTROL

At its 1989 meeting in Cleveland, the Bibliographic Control Committee recommended the establishment of three new working groups to prepare reports on specialized aspects of BCC responsibility. These working groups have now been appointed and will plan meetings for the 1990 MLA conference in Tucson. All MLA members are encouraged to attend, and to direct written comments and questions to the working group chairs.

The Working Group on Authority Records for Music is charged with reviewing the use in local systems of shared authority records for music, identifying the main issues of concern, and recommending strategies to address them. The following, among other specific topics, will be considered:

- analysis of structure and content of MARC authority records for music
- linking and processing mechanisms necessary to maintain authority control of music
- local system and utility capabilities needed to support these functions
- item specific local authority needs in a distributed environment
- role of MLA in addressing these issues through revision of cataloging standards, preparation of guidelines, or continuing education programs.

The Working Group is made up of Jan Cody (Rutgers University), chair, Richard Griscom, Joan Schuitema, and Joan Swankamp.

The Working Group on Popular Music Sources is charged with preparation of an annotated guide to sources for authority work in cataloging popular music. Initially the Working Group will:

- identify need for such sources in establishing personal and corporate names and subject access terms
- identify the various types of sources appropriate to this work, their relevant features and application
- identify an appropriate structure and effective distribution system for the guide

This Working Group was established on the advice of the Subcommittee on Subject Access, and consists of Cheryl Gowing (University of Miami), chair, Linda Gross, June Gifford, and Vincent Pelote.

The Working Group on Types of Compositions for Uniform Titles is charged with compiling a list of lists of terms which are considered to name types of compositions under Footnote 9 of Rule 25.22A1 (AACR2, rev.) and submitting this list or lists for publication to the Music Cataloging Bulletin. This information will provide a useful tool to music catalogers in establishing uniform titles using these terms, and it is hoped will contribute to consistency in shared authority work for such headings. To compile the list(s), members of the Working Group will supervise and coordinate the work of volunteers in carrying out the project instructions developed by the Subcommittee on Descriptive Cataloging. The Working Group comprises Ann McCollough (Eastman School of Music), chair, Jeffrey Earnest, Lynn Gullickson, Anna Sylvester, Jennifer Bowen (ex officio).

Brad Young, Chair
Bibliographic Control Committee

Organ Music Round Table To Meet

The sixth annual meeting of the Organ Music Round Table will be held in Tucson on Saturday morning, 24 February 1990. Two papers are presently scheduled. Barbara Johnson of the Special Collections Department, University of New Mexico, Albuquerque, will review the evidence for organs in the missions of the Spanish colonial period, and Shelley McGehee, Music Librarian, Arizona State University, Tempe, will present a revised version of her bibliography of the printed editions of the French neofist of the 17th and 18th centuries.

This session is open to all, and new auditors are welcome to hear the papers, ask questions, and suggest possible future topics of mutual interest to librarians and organists.

Frederick Kent, Coordinator
Organ Music Round Table

BRIEFLY . . .

RILM Abstracts Volume 18 (for the year 1984) will for the first time be printed in one volume—some 7,000 abstracts for the entire year. Publication date is November 1984, and the annual index volume will appear about one month later. The third five-year Cumulative Index (1977-81) is now available. RILM also has a new thesaurus (especially useful for DIALOG users), which is now also available separately in each of seventeen languages. For more information, contact RILM at 33 West 42 Street, New York, NY 10036; 212/642-2709; fax: 212/642-1900; BITNET: ETC@CUNYVMS1.

The Sibley Music Library has a new address and new phone numbers. The address is: 27 Gibbs Street, Rochester, NY 14604. The new departmental phone numbers are 716/274-1325 (Acquisitions), -1350 (Administration), -1360 (Cataloging), -1300 (Circulation), -1375 (Conservation), -1315 (Interlibrary Loan), -1371 (Periodicals), -1330 (Rare Books), -1320 (Reference), -1310 (Reserves). Old numbers will still enable a caller to connect, following a message providing the new number.

The Music Information Center, Chicago Public Library, is pleased to announce that it will be the repository and home of the Jazz/Blues/Gospel Hall of Fame. The focus will be international in scope, with Chicago being chosen because of the long association and strong presence of jazz, blues, and gospel music in the city. In addition to documentary materials, recordings, and published works pertaining to the inductees, original aural and video programming will be produced and copies placed in the collection. For further information contact Rick Schwegel, Head, Music Information Center, 78 East Washington, Chicago, IL 60602; 312/269-2886.

The Music Division of the Library of Congress was presented with a Certificate of Award for excellence in the production of the broadcasts of its regular chamber music concerts, heard on Washington, DC area radio station WGMS. The presentation by the Metro-

(Continued on Page 11)
Briefly (Cont. from Page 10)

The Society welcomes applications from students pursuing research into the life and works of Handel as well as from students examining broader fields of study related to Handel. In addition to the award, the recipient of the fellowship will be given an opportunity to speak at a future meeting of The American Handel Society.

The first recipient of the fellowship is David R. Hurley, a Ph.D. candidate in musicology at the University of Chicago. The award will be used to support research on his dissertation entitled Handel's Compositional Process: A Study of Selected Oratorios.

Applicants must be currently studying at a North American university and must submit a resume, a description of the project for which the fellowship will be used (not to exceed 750 words), and a budget showing how and when the applicant plans to use the funds. In addition, applicants must have two letters of recommendation sent directly to the Society at the address below.

Applications for the 1990 fellowship must be postmarked no later than 15 March 1990 and should be sent to AHS Fellowship Committee, c/o Howard Serwer, Department of Music, University of Maryland, College Park, MD 20742.

The Association for Recorded Sound Collections Board has approved three new grants of $500 each to individuals doing research in the field of recorded sound, out of six proposals received prior to the most recent deadline: 1) Dr. Donna M. Christian of the Center for Applied Linguistics, Washington, DC, to underwrite preparation of a commemorative cassette of early New England dialect recordings; 2) Dr. B. Lee Cooper, Dean of Olivet College (MI), to assist in revising and updating his 1984 book, The Popular Music Handbook: A Resource Guide for Teachers, Librarians, and Media Specialists; and 3) J. F. Weber of Utica, NY, to assist in the final stages of his 20-year project to compile a comprehensive discography of Gregorian Chant recordings.

The 24th annual conference of ARSC will be held 7-10 May 1990 in Ottawa, Canada, in conjunction with the International Association of Sound Archives (IASA). The host will be the newly opened Canadian Museum of Civilization. Proposals for presentations should be sent to ARSC program chair Richard K. Spottswood, 6507 43d Avenue, University Park, MD 20782; 301/277-6143.

The ARSC Journal's Editorial Board has been reorganized and now consists of: Managing Editor, Ted P. Sheldon, University of Missouri-Kansas City; Book Review Editor, Michael H. Gray, Alexandria, VA; Record Review Editor, Peter Munstedt, University of Missouri-Kansas City; and Advertising Editor, Christine Hoffman, Rodgers & Hammerstein Archive, New York Public Library.

Performing Mozart's Music is the title of a conference to be held at The Juilliard School of Music 19-24 May 1991 as part of Lincoln Center's Mozart Bicentennial celebration. The conference seeks to bring together for friendly interaction distinguished performers, scholars, critics, theorists and teachers to work at establishing small beachheads of common ground or, at the very least, of clarifying the nature of the present discomfitting lack of general agreement and understanding surrounding the conference title. The conference is under the general direction of Neal Zaslaw, Musicalological Advisor to the Mozart Bicentennial at Lincoln Center. For further information contact Fiona Morgan Fein, Coordinator, Performing Mozart's Music, Mozart Bicentennial at Lincoln Center, 140 West 65th Street, New York, NY 10023; 212/877-1800 ext. 470; fax: 212/877-5440.

The Music Educators National Conference (MENC) National Biennial In-Service Conference is scheduled for 28 March-1 April 1990. Reflecting the unifying influence of music internationally, MENC president Charles R. Hoffer has chosen "United by Music" as the 1990 conference theme. All MENC activities for the coming year will reflect this theme. A symposium on Multicultural Approaches to Teaching Music will be held 26-28 March, preceding the conference. The program is presented by MENC in cooperation with the Society for Ethnomusicology, the Smithsonian Institution's Office of Folklife Programs, and MENC's Society for General Music. For more information, contact MENC, 1902 Association Drive, Reston, VA 22091; 703/860-4000.
NEW FACES/NEW JOBS

Anita Beckbill, Music Cataloger, University of Nebraska-Lincoln.
Stephen Bloom, Director of Libraries, University of the Arts.
Sarah Canino, Music Librarian, Vassar College.
Joseph Cehovin, Reference/Music Librarian, Indianapolis-Marion County Public Library.
Peggy Daub, Head of Rare Books, Special Collections, and Arts Libraries, University of Michigan.
Robert Follet, Music Librarian, Rice University.
Donna Fournier, Music Librarian, Haverford College.
Marsha Genensky, Cataloger, Manhattan School of Music.
Harriet Hemmasi, Music Catalog Librarian, Rutgers University.
Leslie Kattman, Music Librarian, North Carolina School of the Arts.

Geraldine Laudati, Head of the Music Library, General Library System at the University of Wisconsin, Madison.
Karen Little, Music Cataloger, University of Louisville.
Judy Marley, Assistant Director, Music Library, Duke University.
Norma Mosby, Head of the Fine Arts Library, University of Arkansas.
Jane Penner, Assistant Music Librarian, University of Virginia.
David Riley, Public Service Librarian, Music Library, University of Michigan.
Paul Shannon, Head, Fine Arts Library, St. Louis Public Library.
Dorothy Washington, Head Cataloger, Stockton State University.
Linda Zieper, Assistant Librarian, Southeastern Massachusetts University.

Moving? MLA would like to be the first to know! Please send your change of address to the MLA Business Office, P.O. Box 487, Canton, MA 02021.

CALENDAR

October 12-14: Southeast Chapter meeting, Knoxville, TN.
October 12-15: College Music Society, St. Louis, MO.
October 26-28: Midwest Chapter meeting, Iowa City, IA.
October 26-29: American Ethnomusicological Society, Austin, TX.
October 29-November 2: American Society for Information Science Conference, San Diego, CA.
November 1: RAPS-BI proposals due (no equipment).
November 3: MLA Newsletter copy due for next issue.
November 6-12: American Music Week.
November 9-12: Society for Ethnomusicology, Cambridge, MA. Contact: Jeff Tipton, 401/863-3761.
November 15: Gerboth Award applications due.
February 19-20, 1990: MOUG Annual Meeting