

MLA NEWSLETTER

MUSIC LIBRARY ASSOCIATION

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TUCSON 1990

The MLA annual meeting of 1990 will convene in Tucson, Arizona, February 21-24. City officials guarantee sunshine! Last year's temperatures for the same week averaged 87 degrees.

The downtown Holiday Inn will be the main hotel with overflow to the nearby Day's Inn. Both hotels are located in the heart of Tucson's cultural hub. A variety of art galleries, restaurants and shops are within walking distance. The University of Arizona is a short and convenient bus ride away. In addition to the impressive holdings of the University Libraries a Center for Creative Photography and the art museum's special collection of Spanish retablo will offer a tempting diversion from an extremely busy program schedule.

Registration packets with complete details of the preliminary program and accommodations will be arriving soon. Questions concerning the program should be directed to David A. Day at Brigham Young University, HBLL-5222, Provo, UT 84602; 801/378-6119; Bitnet: DAD@BYULIB.

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MUSIC LIBRARY ASSOCIATION
1990 ANNUAL CONFERENCE
FEBRUARY 21 - 24
TUCSON, ARIZONA

Tucson Pre-Conference: *Space Utilization in the Music Library*

Is your cataloger sitting on your reference librarian's lap? Are your computer terminals located in the wash-room? Do your users have to weigh in before entering the library? Has the hard-hat become the central item of your professional wardrobe? If you answered yes to any of these questions, plan to attend the MLA pre-conference, *Space Utilization in the Music Library: Creation, Renovation, Reorganization*, to be held 20-21 February 1990 just prior to the MLA annual meeting in Tucson.

This one and one-half day workshop, sponsored by the Music Library Association's Administration Committee, Subcommittee on Music Library Facilities, will present valuable information concerning aspects of the building process for all types of music library facilities: public, academic, college and conservatory. Anyone—including administrators, and technical and public services librarians—currently involved in or planning a building program will profit from this workshop.

Philip Leighton of Stanford University and co-editor of the second edition of Keyes Metcalf's *Planning Academic and Research Library Buildings* will give the keynote address discussing the role of

the library consultant. Three plenary sessions will cover several topics: planning facilities for different types of users, coping with architects and library facility coordinators, and calculating rates of growth for music materials. Floorloading problems and the evaluation of your facility after construction is completed will also be addressed. In addition, several small group sessions will cover other important topics: compact shelving, lighting the library, and fundraising to name a few.

Most music librarians are faced, at some point in their career, with renovating a library space or creating a new facility. There is much practical knowledge in these processes that can be shared so that each of us does not have to "re-invent the wheel." This workshop, featuring music librarians sharing their knowledge and experiences with other music librarians, will provide a much needed "support system" for those of us currently renovating, reorganizing, or planning a new music library facility. Do plan on attending!

James P. Cassaro
Cornell University

PRESIDENT'S REPORT

People often ask the president: How can I get active in MLA? So, for all of you who asked, and those who wanted to but didn't, here are some suggestions.

One way is to get involved in your local chapter. For the most part this involves going to meetings, something which is admittedly easier in urban centers like Greater New York than in our far flung chapters like Mountain Plains. Nevertheless, perhaps the single most important way for you to learn about MLA and for MLA to learn about you is for you to attend meetings of the Association.

An immediate concern for most younger members, however, is money. It's true it does cost more than you may want to spend to get to those meetings, but believe me, it's worth it. Think of it as a Career Investment rather than a self-indulgent trip and it may be easier to justify giving up something else to finance your way.

What do you do when you get to the meeting? Listen, of course, to the papers and sessions. Try to relate them to what you are doing in your job. If the topics seem pretty remote from your own experience, ask yourself what they *do* relate to. Which of your colleagues might be interested? What does this have to do with the wider field of music librarianship?

But how about your own involvement in the Association? This is more to the point, isn't it? You want to contribute, but you don't know how. An obvious way is to participate in the discussion. If you have been paying attention and trying to connect the subject with a wider experience, you may have some insights to contribute or some questions to ask. Don't be afraid to share your ideas. Remember that librarians are more cooperative than competitive; they are less likely to drown you than to swim alongside.

But perhaps you feel to shy to speak up. After all, you chose to be a librarian, not a public speaker. Getting on your feet in front of an audience may afford more limelight than you care to suffer. Another way to contribute, and to be noticed in a positive way, is to find something that needs to be done and do it. Pick up the coffee cups, take the

cans for recycling, offer to put the mailing list on a disk, contribute to the chapter newsletter, locate and get involved in a local cooperative project. Don't wait for someone to ask you; look for the chance yourself. Once you're known as a person who gets things done, you'll get plenty of opportunities.

Most important at the meetings is to talk to your fellows, especially young music librarians in positions comparable to yours. You will find you share the same concerns and problems. That's the greatest thing one gets from MLA—to find you are not alone. And at the same time you will be building your own network of friends and colleagues who will sustain and help future.

Participating in Music Library Association activities on a national—or even international level—is very similar. No matter how much you may want to hide under a blanket, you really need to emerge into the—comparatively dim—light of the national meetings.

Invest your savings: buy a ticket to Tucson. Have you ever seen the Southwest? I haven't (and I probably won't, as the president rarely sees anything but the interior of a look-alike Holiday Inn). Besides affording you an excuse to visit a new—and thus exotic—locale, at national meetings you will have the opportunity to hear, meet, and exchange ideas with fellow sufferers (oops, I meant music librarians) throughout the country.

The most accessible venues for newcomers at national meetings are the round tables. The meetings of these general interest groups vary greatly from free discussion to comparatively formal programs, but they all share a democratic membership and space for general participation. Try out some open committee sessions as well; some may be lively, some dull, but you may also find what engages your particular attention. And of course go to the plenary sessions which are intended for everyone.

If this is your first meeting, don't miss the newcomers' reception. For starters, the free desserts are usually marvelous! It's a chance to talk one-on-one to the MLA officers who are your hosts. Even more important this is an opportunity

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MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

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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 communications and articles are welcome.

Address correspondence to Jim Farrington, Editor, *MLA Newsletter*, 58 Fountain Avenue, Middletown, CT 06457 (BITNET: JFARRINGTON@EAGLE.WESLEYAN.EDU, ALANET: MLA.NEWS.ED). The deadline for submitting copy to the editor for the March-April issue is 9 March 1990.

MUSICAL QUERIES

We have received several responses to Query #11 (Issue 78). Marlene Wong (Smith College) and C.-P. Gerald Parker (Université du Québec à Montréal) found in the *Dictionary Catalog of the Rodgers and Hammerstein Archives of Recorded Sound* (G. K. Hall, 1981) a recording by Eartha Kitt of "The Day the Circus Left Town," by Carolyn Leigh and Harold Spina. It was included on a 1955 RCA album titled "Down to Eartha" (LPM-1109). Joseph K. Albertson (Key West, FL) supplied the words and music from his collection; with the exact title it was also possible to locate the song in Florence Brunnings's *Folk Song Index* (Garland, 1981).

Queries by textual theme usually result in a range of responses. Two other songs were found with similar content. Leslie Troutman (University of Illinois) recalled a Peggy Lee recording from 1969, "Is That All There Is?"; Nina Davis-Millis (M.I.T.) and Paul Beaudoin (New England Conservatory) supplied information on "Don't Cry Out Loud," recorded by Melissa Manchester in 1978. All information has been forwarded to the Pierce County Library.

New Queries

Query #12: Helmut Kallmann (*Encyclopedia of Music in Canada*) is looking for biographical information on several musicians "whose careers 'fizzled out' in the USA": (a) William Waugh Lauder, 1858-after 1911, a Canadian Liszt-pupil, was last traced in Chicago about 1911.

When and where did he die? He had lived also in Boston, Cincinnati, and Kansas City. (b) John Davenport Kerison, known to be in Jacksonville, Florida, 1841-after 1927. When and where did he die? (c) François Boucher, 1860-after or in 1936 in Kansas City. When did he die? Does anyone have the papers of any of these musicians?

Query #13: Can anyone locate the orchestral scores and parts for Calixa Lavallee's operettas *Tiq* (*The Indian Question*) and *The Widow*, both written in the U.S.?

Query #14: Has anyone seen the manuscripts of orchestral works by Donald Heins (1878-1949), said to have been performed in Chicago?

Query #15: Dick Griscom (University of Louisville) has been referred a query from the Louisville Free Public Library. Can anyone locate the source (and complete text) of the words, "Here comes the bride, all dressed in white," traditionally sung to the "Wedding March" from *Lohengrin*.

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.

President's Report (Continued from Page 2)

to meet music librarians like yourself: eager, intelligent, nervous, anxious to participate, unsure how to proceed. You have lots in common. Talk it over.

How does this get you "active" in MLA? It doesn't necessarily, at least not right away. But come back next year. And the year after that. The second and third meetings are even more important than the first. You'll find the commitment will pay off. You'll know what's going on, and you'll have a nucleus of friends who share your concerns. In the long run these friendships may be the

most valuable thing you get from MLA.

In an open organization like ours, you may be sure your talent, ability, and enthusiasm won't go unnoticed. Where do you think the future leadership of the Association is going to come from? From music librarians like you, that's who!

Looking forward to seeing you in Tucson, and Indianapolis, and Baltimore, and . . .

Susan T. Sommer
MLA President

PUBLICITY

Current news from MLA Publicity focuses on the MLA exhibit, as it travels around the country raising the awareness of our colleagues in both music and librarianship about MLA activities and publications.

Many thanks are due MLA members Thelda Bertram (Gaylord Music Library, Washington University), for hosting the exhibit at the annual meeting of the College Music Society in St. Louis in October, and Judy Weidow (University of Texas at Austin), for taking charge of the exhibit at the American Musicological Society annual meeting in Austin directly after CMS.

Special thanks go to non-MLA member Virginia Danielson of the Eda Kuhn Loeb Music Library, Harvard University, who graciously agreed to handle the MLA exhibit at the annual meeting of the Society for Ethnomusicology in Cambridge in November. Thank you all!

Looking to the future, MLA has the following opportunities to exhibit in spring and summer 1990:

- ARLIS/NA
New York, NY (Penta Hotel)
February 12-13
- Sonneck Society
Toronto
April 18-22
- ALA
Chicago
June 23-28

Local volunteers will be needed to coordinate display of the exhibit at each of the above conferences. For the Sonneck Society meeting, since it is being held in Canada, a contact is also needed to receive the materials in the States and drive them to Toronto, in order that the boxes are not stalled going through customs by mail.

Any MLA member who is available to assist during this round of exhibits is encouraged to contact the Publicity Officer: Christine Olson, Knight Library, University of Oregon, Eugene, OR 97403-1299; 503/686-3064; Bitnet: CGOLSON@OREGON.

PLACEMENT NEWS

The Placement Service would like to encourage all potential jobseekers and employers to come to MLA in Tucson and visit the Placement Desk! We will be open during the following periods:

Wednesday, February 21	8:00 am - 11:00 am 2:30 pm - 5:30 pm
Thursday, February 22	9:00 am - noon
Friday, February 23	9:00 am - 11:30 am
Saturday, February 24	9:00 am - 11:00 am

There will also be Orientation Sessions for the placement Service at the following times:

Wednesday, February 21	6:00 pm - 7:00 pm
Friday, February 23	2:00 pm - 2:30 pm

The Placement Desk will be near the Registration Desk, and the location of the Orientation Sessions will be posted.

We will once again have a private room for informal interviewing, and sign-up sheets will be at the Placement Desk. last year, some new jobs were announced at the meeting itself, and unexpected opportunities for meeting people and discussing employment opportunities are always possible. Please call or write me with any conference questions concerning the Placement Service, posting positions, signing up for interviews, etc. I am looking forward to seeing as many of you as possible!

Paula D. Matthews
MLA Placement Officer

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.

WORLD MUSIC ROUND TABLE INAUGURAL MEETING

The World Music Round Table makes its debut at the 1990 MLA national meeting. Formerly the Working Group on World Music Materials, the group was originally appointed by the Bibliographic Control Committee to serve as a liaison to the Society for Ethnomusicology Archiving Committee and the American Folklore Society Archiving Sections's Subject Access Working Group. It explored problems of subject access to ethnomusicological and, more broadly, world music materials. Its change to Round Tablehood reflects an enlarging of the scope of the group to include selection and

acquisition of materials and collection development.

The World Music Round Table will meet at the Tucson meeting to discuss "Developing World Music Collections in Music Libraries." The session will cover basic bibliographies and selection tools for print materials and sound recordings and will include demonstrations of examples of audio and video recordings. An update on issues relating to subject access will complete the session.

Laurel Sercombe, Coordinator
World Music Round Table

Choosing MLA Convention Sites

MLA's convention managers are often asked by members just how the association chooses the cities in which it meets. The answer is that we are invited by members who are eager to show off their locale and their libraries. Geraldine Ostrove's excellent article, "Hosting MLA Conferences: Guidelines for Proposals" in the March-April 1987 issue of the *MLA Newsletter* summarized the process by saying that "to receive serious consideration, proposals must provide convincing evidence that local resources are adequate to the planning, presentation, and general support of our meetings." That, in a nutshell, is all there is.

But of course, that's not *really* all there is. A great deal of work goes into every step of the planning process for MLA's annual meeting, beginning with the invitation from a host city. The details on the proposal planning were expertly outlined by Gerry's 1987 article, but let me just add a few thoughts about the process.

When a proposal has been received from a host group, the Board considers the feasibility of going to that city. Specifically, hotel and transportation rates and the availability of amenities outside the meeting proper (concerts, restaurants, museums, etc.) are reviewed.

The Board also seeks to balance convention locales geographically, to benefit the most members from the various regions of the United States. The Convention Manager may be asked to make a site visit at this point, or the Board may make its decision based entirely on the information provided by the host group.

The acceptance of an invitation carries with it the phrase so often heard by members in the announcement of future meetings: "contingent on our ability to conclude satisfactory hotel arrangements." A member survey by Jean Geil, published in the May-June 1985 *Newsletter*, indicated that most members are very concerned with the cost of convention accommodations. Therefore, hotel room rates drive the Convention Manager's negotiations with the hotel or hotels proposed by the local arrangements committee as importantly

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MUSICA FICTA

Edited by Bonnie Jo Dopp

On the opening page of Robertson Davies's latest novel, *The Lyre of Orpheus*, a meeting is being "conducted" by someone the narrator feels "really has musical flair. He treats every meeting symphonically. The theme is announced, developed in major and minor, pulled about, teased, chased up and down dark alleys, and then, when we are getting tired of it, he whips us up into a lively finale and with a few crashing chords brings us to a vote." As *Newsletter* deadline date approaches, I am still reading this third book of Davies's "Francis Cornish trilogy", and look forward to the development of the character Hulda Schnakenburg, a doctoral candidate in musicology who wants to complete the unfinished score of an E.T.A. Hoffmann opera and then produce it.

I was alerted to this promising novel because reader Judith K. Eisenstein wrote to me of another third book of a trilogy by Davies, *A Mixture of Frailties*. She tells us, "The Canadian author, best known for his *Deptford Trilogy* is equally learned in the lore of saints, ghosts, fine art and the depths and intricacies of music. In *Mixture* he tells the story of a gifted young girl from a provincial town in Ontario whose earliest exposure to music is a series of piano lessons from a sentimental aunt and the experience of singing in the quartet of an Evangelist church. By chance, but also by the workings of a fine but frustrated organist of the Anglican Church, she finds herself well endowed with funds, and gains access to a fantastically sophisticated education in music and singing in London, and other parts of Europe. The account of her development is brilliant, but more than that, it is a profound tale of human development. With a fascinating story line to appeal to the general reader, for the musician it is stimulating and challenging. In addition to presenting a very finely honed understanding of music, Davies writes dazzling English, well laced with humor. I cannot recommend it too highly."

Davies is a 20th century realist, and for those who enjoy reading novels in this style, a good pairing with his work is a masterful novel of marriage, family,

grief and music, *Disturbances in the Field*, by Lynne S. Schwartz. Constructed like a long piece of music, themes here are repeated, restated, developed, orchestrated. Readers keep hearing about the beach house, the sister, points of philosophy, particular friends and lovers of the main character, Lydia, each new mention of which adds to our understanding and moves the story along. The Schubert "Trout" quintet is central to the novel and Lydia is a pianist, though the book is more "about" philosophy than "about" music. Musical terminology is often used descriptively. I have minor quarrels with some of the depictions of characters; the husband never really comes alive, some of the religiously oriented characters are overdrawn. On the whole, however, I feel this is a lastingly worthwhile and marvelous book and it is one I intend to reread. I look forward to that as greatly as I do the prospect of re-hearing Schubert's chamber music.

For the singer, Ann-Marie, in *Funeral Music for Freemasons*, by Lars Gustafsson (translated from the Swedish by Yvonne L. Sandstroem), "Music was the true reality. Slush, streetcars where the conductor bickered about lost monthly passes, awful men in cars pur-

suing you when you got home late from choir practice...all these things were ridiculous distractions, jokes you shared with your classmates. The real world existed in Handel's oratorios and in the quartets of Mozart's operas" This singer fails to achieve the great opera career she feels she was born for, and her companions in this dark novel are equally unfulfilled in middle age, yet the book does not whine and contains wisdom in its somber maturity. Reality for winter reading, when darkness prevails but does not last forever.

Books discussed in this column:

Davies, (William) Robertson. *Lyre of Orpheus*. Viking, 1989. \$19.95.

_____. *Mixture of Frailties*. Scribner, 1958. o.p. Penguin, 1980. \$4.95, paper.

Gustafsson, Lars. *Funeral Music for Freemasons*. New Directions, 1987. \$19.95, cloth. \$9.95, paper.

Schwartz, Lynne S. *Disturbances in the Field*. Harper and Row, 1983. \$15.45.

Bantam, 1985. \$8.95, paper.

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.

Convention Sites (Continued from Page 4)

as meeting space and other services. Once these site visits and negotiations are completed, the Convention Manager makes a recommendation to the Board, a contract is signed, and a firm date and place for the convention can be announced.

Our conventions are currently drawing over 400 members, and we might expect to grow to 500 in the 90s. Any member who has attended a recent meeting has a general notion of the amount of meeting space needed: a large ballroom for plenary sessions and the banquet; adequate, secure space for 50-70 tabletop exhibits, and small and mid-sized meeting rooms which can hold breakout sessions and committee meetings throughout the four-day convention and its satellite meetings: the

pre-conference, MOUG, RLG, and IAML/US.

Just now we are working on final arrangements for Tucson 1989, have just signed a hotel contract for Indianapolis 1991, and are comparing four hotels in Baltimore for 1992. One proposed city is still under consideration for 1993, and three other host groups have indicated, informally, interest in '93 and beyond. Far from being "all set" for the foreseeable future, though, proposals are welcomed by the Board of Directors at any time. For aid and counsel during the proposal planning process, feel free to call me at 212/870-1662, fax me at 212/787-3852, or E-mail me through ALANET at MLA.ASST.CONV.

Christine Hoffman
Assistant Convention Manager

SUMMARY OF ACTIVITIES OF THE BOARD OF DIRECTORS, 1988-1989

This summary has been prepared from the minutes of Board meetings held in Cleveland at the annual conference in March; in Louisville, Kentucky in June; and in New Orleans in September.

At the conclusion of the meeting in Cleveland Lenore Coral presented the official MLA gavel to Susan Sommer, who assumed responsibility as president of the Association. Outgoing president Coral and departing Board members James Coover, Marsha Berman, and John Druessedow were commended for a job well done. A welcome was extended to newly-elected Board members Nina Davis-Millis, Dale Hudson, and Gordon Theil. Coral announced the appointment of Christine Olson as publicity officer, while Christine Hoffman assumed responsibility in a newly-created position of assistant convention manager. In September, Sherry Vellucci and Ralph Papakhian were reappointed for another year of service as treasurer and executive secretary, respectively.

MLA continues in a healthy financial condition, despite a slight decline in membership, thanks to the fact that sound fiscal policies and procedures are in place. At the end of fiscal year 1988/1989, 99.4% of projected income had been received, and 88.4% of projected expenditures had been spent. The operating budget showed an end-of-year surplus of over \$25,000. At over \$14,000, supplemental income (e.g., royalties, contributions, interest) showed an increase of more than 50% over fiscal year 1987/1988. The Calvert Investment money market and managed growth funds had a combined value at year end of over \$220,000.

In June honoraria were raised for the treasurer, executive secretary, convention manager, publication editors, *Notes* advertising manager, publicity officer, and placement officer. The budget for chapter support was increased; the New York/Ontario chapter received \$150 for honoraria at an upcoming meeting for two out-of-chapter speakers.

A policy was established that any reference to fiscal years be described by mentioning both years, separated by a slash. To facilitate communication con-

cerning conference budgeting, a practice was initiated of inviting the convention manager and assistant convention manager to meet with members of the Finance Committee at the fall Board meeting. New accounting and reporting procedures are in place, and an upgraded version of Lotus has been acquired for maintaining MLA financial records. Upon numerous occasions, the Board has expressed its appreciation to Sherry Vellucci for her excellent service as MLA treasurer. Since she is commencing her last year in this position, a search committee has been established to nominate her successor.

Handsome copies of an updated *MLA Handbook* were distributed to Board members at the meeting in New Orleans, amid rousing applause for the efforts of parliamentarian Diane Parr Walker in bringing this project to completion. Executive secretary Ralph Papakhian is sending the handbook to other members of the MLA administrative structure. Copies of an updated *MLA Convention Handbook* have been given to the convention manager, assistant convention manager, and selected officers, as well as to chairs of program and local arrangements committees. Papakhian distributed the 1989 *Membership Directory* to all Association members. The *Directory* will also be available for purchase by non-members at a price of \$10 (\$3 to members purchasing copies in addition to the single copy provided with membership in

APPLICANTS SOUGHT

The Board of MLA is inviting applications for the position of Treasurer (to commence in 1991) and Editor for the Index and Bibliography Series (beginning immediately). Chairing the search committees will be John Druessedow, Duke University, for treasurer and Lenore Coral, Cornell University, for Index and Bibliography Series editorship. The search committees will be pleased to interview and talk with applicants at the Tucson meeting. In the meantime, prospective applicants are encouraged to get in touch with the respective search committee chairs directly.

MLA). The executive secretary's office continues to receive numerous requests for both MLA brochures. The brochure, *Music Librarianship—Is It for You?* is being revised and will be reprinted in the near future.

Sommer announced in September that two new working groups have been established within the Bibliographic Control Committee: for authority records for music and popular music sources. New round tables have been established for American Music (John Druessedow, coordinator); Video (Fritz Dolak, coordinator); and Research in Music Librarianship (Richard Smiraglia, coordinator). A policy has been established that round tables, as a general rule, are discouraged from issuing separate newsletters, but are encouraged rather to communicate to the entire membership through the *MLA Newsletter*.

The Board reviewed in detail plans for the 1990 meeting in Tucson, together with its pre-conference

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Need A Roommate For Tucson?

Are you taking a single room in Tucson (and paying a single room rate) because the people you know aren't going or already have a roommate, or you're still pretty new at this and just don't know anyone to ask? I'm willing to serve as an informal clearinghouse for those people who are looking for roommates and can't, for whatever reason, find one on their own.

All I need is your name, address (U.S. mail and e-mail), phone numbers (work and home), and the nights for which you need a roommate; I'll send out to you a list of whatever names I may have accumulated. For a quicker response, call me or send a message by e-mail. Alternately, when you receive your official MLA registration packet, you can simply check off the appropriate space on the registration form, and your name will be forwarded to: Jane Nowakowski, Sibley Music Library, Eastman School of Music, 27 Gibbs Street, Rochester, NY 14604; 716/274-1366; Bitnet: SMJN@UORVM.

SYMPOSIUM: MUSIC LIBRARIANSHIP IN AMERICA HARVARD UNIVERSITY, OCTOBER 5-7, 1989

The symposium celebrating the establishment at Harvard University of the Richard F. French Librarianship—the first endowed chair of music librarianship in this country—began with an invocation by The Reverend Professor Peter J. Gomes of Harvard and concluded with an encore, a Prelude (!) in C by Johann Christoph Kellner, performed by Dutch organist Ewald Kooiman; both events took place in the Memorial Church, situated within Harvard Yard. Michael Ochs, well-known to MLA members as the current editor of *Notes*, has been appointed to this chair. (It may be recalled that Harvard perhaps created the first professorship in music in the U.S., a post which went to John Knowles Paine in 1875.)

About 250 members of the greater music library community (including librarians, educators, performers, critics, and friends), from at least thirty states and four Canadian provinces, were enticed to Cambridge for the event. In the space of two days, par-

ticipants were regaled, enlightened, and (gently) challenged by a series of performances, receptions, scholarly papers, and library exhibitions. A special note of congratulations should go to the Organizing Committee, chaired by Michael Ochs, and the Local Arrangements Committee, chaired by Millard Irion.

The opening concert on Thursday evening, "A Black Gospel Music Celebration," with Shirley Caesar (from Durham, NC), Larry Watson, and The Reverence Gospel Ensemble (from Berklee College) raised the rafters of Memorial Church and provided a measure of zing and *joie de vivre* unusual even for a library conference.

The next morning's activities in Paine Hall began with a warm welcome from members of the Harvard community, Harvard College Librarian Yen-Tsai Feng, Music Department Chair Lewis Lockwood, and University Librarian Sidney Verba, followed by the keynote address, "Why Music Librarians?,"

given by Harold Samuel (Yale University). Declaring the occasion, "glorious," "a landmark," and one in which "our profession has been honored," Dr. Samuel proceeded to chronicle the interaction of musicologists and music librarians since the founding of the Music Library Association in 1931, noting emphatically that the mutual interests of these two groups provide opportunities for mutual assistance. He also sounded one of the recurrent "themes" of the conference (as it turned out): the broadening of collections and scholarly interests beyond the traditional "canon."

Session I, "Music Librarians as Custodians of Cultural History," chaired by Stephen R. Graubard (Brown University), centered on the matter of preservation. Charles Hamm (Dartmouth College) described the old reference/seminar room, where once were maintained all the materials of the canon and ideology, as no longer

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Board of Directors *(Continued from Page 6)*

workshop, *Space Utilization in the Music Library*. Planning is underway for the 1991 meeting in Indianapolis and the 1992 meeting in Baltimore. There will be no pre-conference workshop in 1991.

The Board approved motions 1) to publish two new Technical Reports (No. 18 on careers in music librarianship, and No. 19 on the revised Dewey Decimal Classification for music, both deriving from previous MLA program sessions); 2) to support publication of index supplement 16-20 to the *Music Cataloging Bulletin*, as well as a compilation of music-related rule interpretations and music cataloging decisions; and 3) to reprint No. 25 of the Index Series (Arthur B. Wenk, *Analyses of Nineteenth- and Twentieth-Century Music, 1940-1985*). Lenore Coral will chair a search committee for a new editor of the MLA Index Series to replace Michael Fling, who has submitted his resignation.

The ACRL Arts Section, the Society for the Preservation of Film Music, and the Center for Black Music Research have been added to the list of organiza-

tions receiving complimentary copies of the *MLA Newsletter*. Issues of *Notes* were distributed as complimentary copies at the ALA conference in Dallas. Through its official representatives, MLA continues to exercise favorable impact within ALA, CNLIA (Council of National Library and Information Associations), the Music Publishers Association, NISO (National Information Standards Organization), and RISM. The Joint MLA/AMS Committee on RISM reports that both the manuscript and libretto projects will receive funds from NEH, with additional funding provided for the libretto project through Title II-C. Sommer and the MLA Preservation Committee have been active in assuring that music librarians play a positive role in preservation planning on the national level.

In accordance with recommendations of the Publications Committee, the Board approved proposals that the MLA article award be named for Richard S. Hill, and that the award for the best review in *Notes* be named for Eva Judd O'Meara. The work of the Ad-

hoc Committee on the 60th Anniversary resulted in the awarding of a commission to Bruce Adolphe for a brass quintet to be performed during the week of the 1991 conference in Indianapolis.

Communications between Board members officers, and member of the administrative structure have been greatly facilitated during the past year by electronic mail services. The Information Sharing Subcommittee is being asked to study systematically the issue of professional information sharing among music librarians, with particular emphasis upon the role of new technology. Among other ongoing developments, the matter of fund raising is being studied closely by MLA president Sommer and by members of the Development Committee. Lenore Coral has been asked to chair a special committee to investigate the feasibility of establishing an awards program for mid-career music librarians.

Respectfully submitted,
Jean Geil
Recording Secretary

Symposium at Harvard

(Continued from Page 7)

adequate: the boundaries of investigation have changed and new technological resources have provided new means of access; a wider range of cultural materials, therefore, must be preserved.

Dena J. Epstein (Chicago) advised caution in approaching what has been called the "paperless society," since paper in large part remains the stuff of research, and serendipity can still provide some of the happiest moments in the life of an historian. James Coover (SUNY at Buffalo) drew attention to the RLIN database, which shows that some composers are collected by everybody and some by none; the moral: "choose *not* to preserve *only* that which you are certain will be otherwise preserved."

During the question and discussion period that followed, Susan Sommer (New York Public Library) coined the most memorable and repeatedly invoked phrase of the conference: "Stuff-in-a-Box." (Everyone who has dealt much with libraries and collections knows about these boxes—potential treasures, perpetual headaches—but few have fail-safe suggestions about what to do with them.) Hamm advocated regional collections, starting with "a grand-scale flea market" to facilitate the redistribution process among libraries.

The Friday afternoon session (II), "Music Librarians and Music Scholarship," chaired by Christoph Wolff (Harvard) included a detailed description by H. Colin Slim (University of California, Irvine) of the recently rediscovered "Portrait of a Young Man," a painting now thought to be by Jacopino del Conte which tantalizingly displays a few manuscript notes and words on a piece of paper clutched in the young man's right hand. Using a wide variety of sources, Slim conclusively identified the music as part of a madrigal by Giovanni Animuccia.

Leo Balk (Garland Publishing Inc.) provided the publisher's perspective by sharing some interesting pieces of marketing information and by emphasizing the purchasing power of music librarians. Bruno Netti (University of Illinois), while tossing out as many baseball metaphors as the audience could catch, made a plea for greater sensitivity to varieties of

cultural taxonomies and value structures, especially in the cataloging process. The final speaker for the afternoon was James Pruett (Library of Congress), who asserted that music research will increasingly reflect a world view and urged that vigilance be maintained so that "the technical specialist does not replace the scholar-librarian."

Session III on Saturday morning, "Music Librarians and American Music," was chaired by Oscar Handlin (Harvard). The leadoff speaker, D. W. Krummel (University of Illinois), called attention to the inadequate research resources on the subject of immigrant music in and around this country while remarking that "society won't be homogenized." Don L. Roberts (Northwestern University) spoke about native American music in the Southwest, some aspects of its transmission, and current trends regarding its collection, preservation, and dissemination.

Richard Crawford (University of Michigan), using the geographical metaphor of "the Great Divide," discussed some of the major historiographical assumptions behind the treatment of vernacular music (as opposed to—or divided from—the more genteel and learned repertoire) in texts on American music by Howard, Chase, and Hamm. The final paper for the morning was given by Steven Ledbetter (Boston Symphony Orchestra), who indicated what could be done with a

"little healthy fanaticism" on behalf of a neglected genre or repertoire, in his case trumpeting the works of the Boston Classicist School (Paine, Chadwick, Loeffler, Foote, et al.).

Session IV on Saturday afternoon (the final set of papers), chaired by composer and conductor Gunther Schuller, was entitled "Music Librarians and Performance." Raphael Hillier (a founding member of The Juilliard Quartet), music critic David Hamilton, and composer Milton Babbitt all provided engaging reminiscences of library experiences during their student days. This particular session elicited the most spirited question and discussion period of the conference, with one focal point being the degree to which students nowadays avail (or do *not* avail!) themselves of library resources.

There was yet to be a "Coda," involving a recap by Susan Sommer of some of the points made during the sessions and an examination of agenda items in the process of realization; a personal and philosophical reflection (e.g. the purpose of the symposium: "to interrogate the world in a new way") by Richard F. French, the benefactor of the chair being celebrated; and a glance at the profession of music librarianship by Michael Ochs through the motto "Respice, Adspice, Prospice" ("Look Back, Around, Forward"). Pace, "Materia-in-capsam."

John Druessedow
Duke University

THE BEST OF MOUG

The third, revised, and expanded edition of *The Best of Moug* is now available. It contains authority lists, current to June, 1989, for Bach, Handel, Haydn, Mozart, Schubert, and Vivaldi. This new edition has added English to Russian cross references for Glazunov, Prokofiev, Rimsky-Korsakov, Shostakovich, Stravinsky, and Tchaikovsky, and English to Czech cross references for Janáček.

The cost is \$5.00 plus \$1.50 for postage and handling, U.S. funds. All orders must be *prepaid*, and the checks made out to the Music OCLC Users Group. Send orders to Judy Weidow, Cataloging, PCL 2.300, the General Libraries, The University of Texas at Austin, POB P, Austin, TX 78713-7330.

Orpheus In Copyright Script Sought

In spring 1976, the members of Suki Sommer's class in Music Librarianship at Columbia University presented a drama with music, *Orpheus in Copyright*, at a MLA Greater New York chapter meeting. I am anxious to locate a copy of the final script (also known as *Ariadne auf Xerox*), including especially the words and music for the songs sung by the Copyright Chorale (I'm not making this up!).

Anyone who has a copy, or is in touch with someone from the class who might still have a copy, is urged to contact Michael Ochs, Music Library, Harvard University, Cambridge, MA 02138; 617/495-2794; Bitnet: BM.H2C@RLG.

WORKING GROUP ON AUTHORITY RECORDS FOR MUSIC: PRELIMINARY REPORT

Recently the MLA Bibliographic Control Committee formed a Working Group to investigate various issues related to authority control for music. The Working Group on Authority Records for Music has been charged as follows: review 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.

Definition of Authority Control

As the committee has been considering these issues, some basic questions emerge. First, we need to define exactly what we believe authority control should be for music. There are definitely different approaches to authority control depending on whether you are in a card (manual) or automated environment. For the purposes of this working group, an automated approach will be used. Therefore, for us authority control describes a system which collocates related names, titles, and subjects and helps the user match his or her own search terms with those controlled access points used in the catalog. This control provides unique, consistent headings with appropriate references for variations in the form of headings. Optimally, bibliographic headings would be linked to some sort of master authority record. This type of control would then make possible global control, i.e. global search and replace, which would facilitate much more effective and efficient authority control over the database. Obviously any definition of authority control in an automated environment is largely influenced by present as well as future technology.

The second task the working group tackled was to identify what elements and conditions need to be in place to accomplish this goal. In this task, we arrived at many more questions than answers.

Shared Authority File

One element that seemed to receive consensus was the need to utilize a shared database of authority records. Some questions that surfaced were: What should a shared authority record include: only a bare minimum of information that could be augmented for local use, or a record that includes all information, e.g. all see references that would ever be needed, notes, etc. where libraries could choose information needed for local use? Therefore, we must resolve questions such as what constitutes a shared authority record and what information must be included in a shared authority record. Also, what information must not be included in a shared authority record? Should standards be set on what kind of headings and information should be included in a shared authority record?

The major database of authority records at present is the Library of Congress Authority File (LCAF) which, as many of us recognize, has been created and is used at the Library of Congress as a *local* authority control file. This limitation creates difficulties in using this as a nationally-shared database. Our list of problems in dealing with LC authority records for local purposes seems endless. As we discuss suggested changes in structure and content of the LCAF, we must keep in mind the realities of LC's ability and/or desire to change their approach to this authority database and of course the financial ramifications.

Most believe that local authority files must be controlled locally to reflect local needs. Regardless of what shared authority records we take advantage of, we will still need human intervention and decision making as we create and maintain local authority files.

Local Authority Files

As we think of local authority files, other questions arise. How can this group assist music librarians working with vendors in creating an initial local authority file? Our goal will be to pro-

vide guidelines for basic requirements which will create a (successful) local authority file for music users. In addition, we will attempt to outline the system requirements that are necessary to provide adequate reference structures for music headings in a local online catalog and that will allow economically feasible maintenance of the authority file and therefore ultimately the local database.

Many local OPAC vendors voice confusion and programing difficulties in dealing with the inconsistency in treatment of name/title headings between the MARC Authority Format and the MARC Bibliographic Format. The authority format treats name/uniform title headings in one field, while the bibliographic format splits the elements into two fields, i.e. 1XX/240 and also in one field, e.g. 7XX a/t. This inconsistency should be investigated to determine if a change in the bibliographic format is warranted in order to provide proper authority control. Would consistent treatment improve the linking process in local systems? This also relates to an LC AACR2 practice (25.2A LCRI), where no uniform titles are created due to similarity of titles in the 240 and 245. Will this create yet another problem in proper linking of our bibliographic headings with authority records? These issues will be addressed by the working group.

Bibliographic Utilities

The next question raised by the working group is what role should our bibliographic utilities play in the process of local and shared authority control? Should they simply provide access to a large authority file? Should they provide access to multiple authority files, e.g. MESH, Sears, LC, etc.? Should we push the utilities to more rapidly develop the ability to download and/or tapeload authority records into local systems, or should the pressure be directed more toward the vendors? Should the utilities provide editing capabilities for authority records before they are downloaded or should this editing be done locally? Should the utilities provide a service for update/notification of heading changes? Should there be a mechanism to

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RISM LIBRETTO PROJECT CONTINUING

The U.S. RISM Libretto Project at the University of Virginia has received grants from the U.S. Department of Education Strengthening Research Library Resources Program and from the National Endowment for the Humanities Reference Materials Access Program to continue and complete the cataloging of the Albert Schatz Libretto Collection at the Library of Congress. The Project completed cataloging of the 19th-century Italian imprints with funding from the Department of Education in 1988.

During 1990 work will continue with all other 19th-century imprints, followed in 1991 by cataloging of all the pre-1800 librettos. Cataloging is entered online into the RLIN data base and follows the guidelines published in *Notes* 43/1 (September 1986, pp.19-35).

The Project office will also advise other libraries wishing to catalog their libretto collections to assure compatibility with the RISM data. Interested libraries and individuals are urged to contact the U.S. RISM Libretto Project for a copy of the revised cataloging guidelines or the Project's brief guide to searching RISM libretto data online.

Questions, comments, and critiques may be directed to Diane Parr Walker, Project Director and Music Librarian, Music Library, Old Cabell Hall, University of Virginia, Charlottesville, VA 22903; 804/924-7041; Bitnet: DPW@VIRGINIA; or to the RISM Libretto Project Office at the same address; 804/924-6545; RLIN e-mail bm.z03.

Diane Walker
Director RISM Libretto Project

SUBJECT HEADINGS WORKSHOP

Virginia Gifford from the Library of Congress will give a workshop on how to submit subject headings for LC consideration. Sponsored by the Subcommittee on Subject Access, the workshop will take place at the MLA conference in Tucson. The format will be "show and tell", and examples from attendees are welcome. A question and answer session will follow.

Susan Pellant, Chair
Subcommittee on Subject Access

ROUND TABLES AT TUCSON

Large Research Libraries Round Table

The Large Research Libraries Round Table was renewed for another four-year period and Elizabeth Davis (Columbia University) was named Coordinator. The Round Table is planning an exciting and informative session in Tucson, with discussions centered on individual topics. Thus far, we expect to be discussing the following: information sharing for Finding Aids to archival collections; local information and resource sharing projects; the 20th-century composers project; and the discontinuance of the Music Program Committee in RLG. If you have suggestions for additional topics, contact the Coordinator.

Elizabeth Davis, Coordinator
Large Research Libraries Round Table

Historical Organs of Paris

As part of its program announced for Saturday, 24 February 1990, at Tucson, the Organ Music Round Table will hear Martha Minor of the Music Department, Free Library of Philadelphia, describe the contents and format of a guide to church organs of historical importance in Paris, France.

This guide, being compiled with Daniel T. Politoske, University of Kansas (Lawrence), profiles approximately thirty-five instruments with stoplists, organists, and recordings. Material has been collected from printed sources, correspondence and conversations with French organists, and visits to churches in Paris.

Frederick James Kent, Coordinator
Organ Music Round Table

Working Group

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update local authority records automatically when changes occur in the source authority file? And how do we go about influencing the utilities to meet our needs? These are some of the questions that sprung to mind. We really have our work cut out in this area.

Methodology

In considering the issues presented above, it is clear that several approaches will be needed to implement recommendations. One important method will be education. In this process, we will need to make sure that we, music librarians, fully understand the concepts and processes involved with authority control. Then we must make our administrators aware of the value of authority control and the costs involved. In addition, we must point out the disastrous effect on access where there is inadequate authority control. The Working Group will be considering various methods which will effectively accomplish these goals.

As you can surmise from this preliminary report, there is much to do in establishing what our needs are and how best to accomplish them in the

area of authority control for music. We would welcome any comments, suggestions, and yes, even more questions that you may have which will assist us in meeting our goals. Please contact any Working Group member and/or attend our working session to be held at MLA this year in Tucson. We look forward to hearing from you.

Working Group members are: Jan Cody (Rutgers University), Chair; Richard Griscom (University of Louisville), Joan Schuitema (Northwestern University), Joan Swane-kamp (Eastman School of Music).

Travel Agency for Tucson

Bon Voyage Travel, part of the Ask Mr. Foster group, has been named the official travel agency of the MLA 1990 Annual Conference in Tucson. They are offering 40% off standard coach fare, and 5% off the lowest applicable fare. Members should call 1-800-327-7215 (or 602-881-7963) and ask for Edith, explaining that you are with MLA.

INFORMATION EXCHANGE

Music-Related Articles From Non-Music Journals

Compiled by the Information Sharing Subcommittee of the Reference & Public Service Committee: Geraldine Laudati, Chair; Norma Jean Lamb, Editor; Gene Leonardi, Mark McKnight, Jane Penner, Karl Van Ausdal, Judy Weidow, Channan Willner, Contributors. Anyone who would like to contribute to this column in the fields of Music and Art, Women's Studies, or other areas of personal interest are encouraged to contact the Editor, Music Department, Buffalo & Erie County Public Library, Lafayette Square, Buffalo, NY 14203.

Afro-American Music

"A singing stream: A Black family chronicle: Background, commentary, and transcription of the film" (about the Landis Family). *North Carolina Folklore Journal* 36/1 (Wi-Sp '89): special issue.

Ariane et Barbe-Bleue

Caswell, Austin B. "Maeterlinck's and Dukas' *Ariane et Barbe-Bleue*: A feminist opera?" *Studies in Romanticism* 27/2 (Su '88): 203-20.

Audiocassettes—Taxation

Brennan, Timothy J. "An economic look at taxing home audio taping." *Journal of Broadcasting & Electronic Media* 32/1 (Wi '88): 89-103.

Audiocassettes, Digital

Ehlke, Therese A. "Disc, DAT and fair use: Time to reconsider?" *California Western Law Review* 25/1 (Wi '88): 97-121.

Baker, Chet

Seidenberg, Robert. "At long last, jazz." *American Film* 14/7 (My '89): 50-54.

Ballads, English—West Indies

Abrahams, Roger D. "Child ballads in the West Indies: Familiar fabulations, Creole performances." *Journal of Folklore Research* 24/2 (My-Au '87): 107-34.

Bartók, Bela

Goodwin, Noel. "Bartók's three in one." *Dance & Dancers* 468 (Mr '89): 22-23.

Beatles—History & Criticism

Compton, Todd. "McCartney or Lennon? Beatle myths and the composing of the Lennon-McCartney songs." *Journal of Popular Culture* 22/2 (Fa '88): 99-131.

Beethoven, Ludwig Van—Piano Sonatas

Kramer, Lawrence. "Expressive doubling: Beethoven's two-movement piano sonatas and romantic literature." *Studies in Romanticism* 27/2 (Su '88): 174-201.

Book Reviews

Hertz, David Michael. *The tuning of the word: The musico-literary poetics of the symbolist movement* Carbondale, IL, Southern Illinois University Press, 1987. Reviewed by Lawrence Kramer in *Comparative Literature Studies* 25/2 ('88): 193-97.

Werner, Eric. *The sacred bridge: The interdependence of liturgy and music in synagogue and church during the first millennium, volume 2* New York, Ktav Publishing House, 1984. Reviewed by Peter Jeffrey in *Jewish Quarterly Review* LXXVII/4 (Ap '87): 283-98.

Child, Francis James

Bell, Michael J. "No borders to the ballad maker's art: Francis James Child and the politics of the people." *Western Folklore* XLVII/4 (Oc '88): 285-307.

Church Music

Anderson, Fred R. "The choir as proclaimer of the word." *Reformed Liturgy & Music* 23/2 (Sp '89): 69-73.

Bloesch, Richard J. "Some twentieth-century anthems suitable for the smaller church choir." *Reformed Liturgy & Music* 23/2 (Sp '89): 74-78.

Church Musicians

Duin, Julia. "Mim's hymns: Building a community of praise." *Christianity Today* (Oc 6 '89): 60-61.

Earnest Wayne. "The vanishing organist/church musician: A plan for the future." *Reformed Liturgy & Music* 23/2 (Sp '89): 79-81.

Westermeyer, Paul. "The practical life of the church musicians." *Christian Century* 106/26 (13-20 Se '89): 812-14.

Collection Development—Music

Agnew, Grace J. "Faculty audiovisual materials use and collection planning at Georgia State U." *Collection Management* 11/1-2 ('89): 151-74.

Connolly, Bruce. "CD collection development: Sources and tools." *Library Journal* 114 (My 15 '89): 36-42.

Connolly, Bruce. "Discographies for audio compact disc development: Recommended CD's from nine 1987 and 1988 sources." *Laserdisk Professional* 2 (My '89): 104-08.

Copyright—Audiocassettes

Page, Todd. "Digital audio tape machines: New technology or further erosion of copyright protection?" *Kentucky Law Journal* 77/2 (Ja '89): 441-62.

Country Music—Conferences

"The Jimmie Rodgers conference" (on country music and musicians), *Mid-America Folklore* XVII/2 (Fa '88): special issue.

Fund Raising

Munstedt, Peter A. "Library benefit concerts: Blood, sweat, and cash." *College and Research Library News* 50/3 (Mr '89): 205-08.

Gershwin, George

Kurath, Gertrude Prokosch. "George Gershwin's *Concerto in F* at the Yale School of Drama." *Dance Research Journal* (CORD) 20/1 (Su '88): 43-46.

Glass, Philip

Koegler, Horst. "Continuing the Bauhaus tradition." *Dance & Dancers* 469 (Ap '89): 28-29 (on *Einstein on the Beach*).

Gospel Musicians

Long, James. "Take 6 takes off." *Christianity Today* (Ju 14 '89): 67-68.

Jazz Music—Fiction

Albert, Richard N. "A bibliography of jazz fiction." *Bulletin of Bibliography* 46/2 (Je '89): 129-39.

Labor & Laboring Classes—Songs and Music

McCallum, Brenda. "Songs of work and songs of worship: Sanctifying black unionism in the southern city of steel." (Birmingham, AL), *New York Folklore* XIV/1-2 (Wi-Sp '88): 9-33.

Lowell, Amy—Music

Ambrose, Jane P. "Amy Lowell and the music of her poetry." *New England Quarterly* LXII/1 (Mr '89): 45-62.

Moldenhauer, Hans

"Music manuscripts (bequest of Hans Moldenhauer, the greatest composite gift of music materials ever to be received by LC)." *AB Bookman's Weekly* 83 (Ja 9 '89): 116-19.

Monteverdi, Claudio

Fraser, Fussell. "Monteverdi and the immortality of art." *Virginia Quarterly Review* 65/1 (Wi '89): 32-52.

Motion Picture Music—Sound editing

Spotnitz, Frank. "Stick it in your ear." *American Film* 15/1 (Oc '89): 40-45.

Motown

Malone, Jacqui. "Let the punishment fit the crime: The vocal choreography of Cholly Atkins." *Dance Research Journal* (CORD) 20/1 (Su '88): 11-18.

Music—Abstracting and Indexing

Young, Percy. "Of music and indexing." *Indexer* 16 (Ap '89): 177-80.

Music—Colorado

Blomster, Wes. "New music on the Colorado scene." *Colorado Libraries* 14/4 (De '88): 25-27.

Carter, Nancy, ed. "Performing arts collections" (Description of 11 music/performing arts collections in Colorado). *Colorado Libraries* 14/4 (De '88): 10-24.

Kroeger, Karl. "A checklist of Colorado composers." *Colorado Libraries* 14/4 (De '88): 28-33.

Music—Louisiana—New Orleans

Winston, Justin. "Books on New Orleans and all that jazz" (bibliographic essay). *AB Bookman Weekly* 82 (De 12 '88): 2237-38.

Music—Manuscripts

Charteris, Richard. "The Huntington library part books, Ellsmere MSS WL 25 A 46-51." *Huntington Library Quarterly* 50 (Wi '87): 59-84.

Music—Philosophy and Aesthetics

"Affective unities: The esthetics of music and factional instability in eighteenth-century England." *Eighteenth-Century Studies* 22/2 (Wi '88/89): 133-55.

Music—Publishing

Schuster, Gary M. "Songwriters and music publishers: Partners in rhyme?" *Beverly Hills Bar Association Journal* 22/4 (Fa '88): 265-86.

Music—Thailand

Myers-Moro, Pamela. "Thai music and attitudes toward the past." *Journal of American Folklore* (Ap-Je '89): 190-94.

Music and Dance

Goodwin, Noel. "A matter of form." *Dance & Dancers* 467 (Fe '89): 24-25.

Music and Literature

Brinkmyer, Robert L. "Never stop rocking: Bobbie Ann Mason and rock-and-roll." *Mississippi Quarterly* 42 (Wi '88-89): 5-17.

Music in Churches

Julien, Don. "Rock knockers: A survey of rock music ministries." *Voice of Youth Advocates* 11 (De '88): 225-28.

Music in Worship

Flynn, William T. "Music as worship, and in worship." *Reformed Liturgy & Music* 23/2 (Sp '89): 61-65.

Leaver, Robin A. "Choral music in worship." *Reformed Liturgy & Music* 23/2 (Sp '89): 66-68.

Wyton, Alec. "A theology of music in worship." *Reformed Liturgy & Music* 23/2 (Sp '89): 59-60.

Music Printing

Pogue, Samuel F. "The earliest music printing in France." *Huntington Library Quarterly* 50 (Wi '87): 35-57.

Music Publishers

Johnson, Gerald D. "William Barley, 'publisher & seller of bookes', 1591-1614." *Library* 6th ser. 11/1 (Mr '89): 10-46.

Music-Related Articles from Non-Music Journals will be continued in the next issue of the *MLA Newsletter*.

NEW FACES/NEW JOBS

Gary Allen, Humanities Resource Development Librarian, Texas A&M University.

John Andrus, Bibliographer/Cataloger for RISM Libretto Project, University of Virginia.

Ann E. Churakian, Assistant Music Librarian, Vassar College.

Ian Fairclough, Visiting Instructor—Librarian/Music Specialist, Joyner Library, East Carolina University.

Chandler Jackson, Fine Arts Librarian/Bibliographer, University of Texas at Arlington.

Jody Kabel, Supervisor, Music and Fine Arts Library, Jacksonville University.

Martha Minor, Librarian I, Music Department, Free Library of Philadelphia.

Cathy Moore-Jensen, Special Projects Cataloger, Wichita State University.

Taras Pavlovsky, Assistant Librarian/Head of Technical Services, The Juilliard School.

Leslie A. Troutman, Music User Services Coordinator, University of Illinois, Urbana-Champaign.

Raymond Van De Moortell, Curator of the Frank V. de Bellis Collection, San Francisco State 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

January 6-11, 1990: ALA, Midwinter Meeting, Chicago, IL.

February 19-20: MOUG Annual Meeting, Tucson, AZ.

February 20-21: MLA, Pre-Conference, "Space Utilization in the Music Library," Tucson, AZ.

February 21-24: MLA, 59th Annual Meeting, Tucson, AZ.

March 9: *MLA Newsletter* copy due for next issue.

March 22-24: "A Century of Field Recording," Archives of Traditional Music, Indiana University, Bloomington, IN.

March 28-April 1: MENC, National Biennial In-Service Conference, Washington, DC.

April 18-22: Sonneck Society for American Music, 16th National Conference, Toronto, Ontario.

May 7-10: ARSC and IASA, Joint Annual Conference, Ottawa, Canada.

MLA NEWSLETTER
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