

MLA

N E W S L E T T E R



“Take Me Back to Manhattan”
For the first time in 40 years, MLA will take NY by storm

Story begins on Page 3

President's Report

**Paula Matthews, Bates College,
MLA President**

I write this column during what seems to be a great period of change and transition. On the most practical, superficial level, I write as I sit at the Reference Desk watching new students arrive on campus for the first time, some with parents in tow, approaching the library to seek the secrets of intellectual success, attempting to discover any clues to the mystery of academic life. It's always good to see through the innocent eyes of the first time user the instructions and symbols and signage and computers systems we have internalized and taken for granted. [The Nearings were correct: The Simple life IS better.]

Seasons change at different paces in different places. Summer ends early in Maine; it has been the early autumn here since the middle of August. These seasonal shifts here aren't subtle, and I found myself sorting through piles of mittens searching for matches (even with one less set of hands at home this year, mittens will always be at a premium) to be prepared for the unexpected first snow — which can come here in Maine as early as late September.

The Music Library Association currently finds itself in a period of enormous change. During the past year, we have:

- shifted to a new management service
- hired lawyers and professional accountants to correct past financial irregularities, and to review our contracts and licensing agreements
- established a professional audit process that will give us confidence in our fiscal bookkeeping and that follows sound business practice
- reviewed and standardized our budgeting procedures
- undertaken a ballot vote which could result in the merger of the offices of Executive Secretary and Treasurer, marking a change in the Constitution
- moved several of our publications into electronic format, becoming

increasingly unwilling to depend on expensive and slow forms of print publications, but increasing our dependency on our Web Site for current and accurate information

- begun a new publication series, the Basic Manual Series, which will debut this year
- signed a contract with Project Muse to include *Notes* in their pantheon of full-text journals
- undergone a review of term limits to committee and other association appointments (with Special Thanks to Beth Christiansen, Linda Barnhart and Laurie Sampsel for doing this work!)
- continued to grapple with our investment policies and risk levels - again, under guidance from professional money managers
- and we will begin an evaluation of honoraria given to editors and other Special Officers of the Association

Under normal circumstances, organisms and organizations experience some change on a regular basis. During a normal MLA year, we would notice that: Committee Chairs would come and go; new members would be appointed to a myriad of committees, while others would rotate off; new roundtables would be formed as others disappear; editors would retire after years of arduous duty and others take their places, full of new ideas and commitments; new Board members would be recruited and elected as old Boards rotate gratefully to the former Board Members' roundtable [not a fully sanctioned unit of the administrative structure]. We come together in different geographical environments each year — both annually and as chapters meet — allowing a diversity of members to welcome us to their hometowns and 'show off' what is special about their own music library worlds.

But this year the amount and intensity of shifts have been unusual — and usually painful. While many may perceive that the Board (and especially its President) have acted as agents of *continued on page four*

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MLA NEWSLETTER
Linda Hartig, Editor

The *Newsletter* is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, 6707 Old Dominion Drive, McLean, VA 22101, 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:

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Technical Services Librarian
Carroll College
100 N. East Avenue
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The deadline for submitting copy to the editor for issue number 123 (November-December 2000) is 27 October 2000.

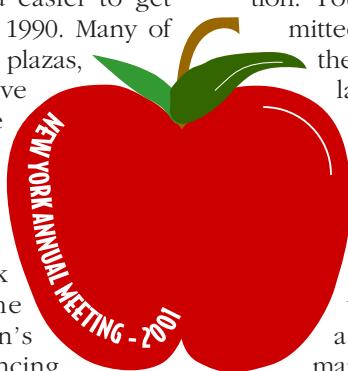
Submissions are preferred via e-mail, but paper copy (double spaced) via USPS accompanied by 3.5" disk containing text files in Microsoft Word is acceptable.

“Take Me Back to Manhattan...”

Jane Gottlieb, Juilliard School
John Shepard, New York Public Library

Take me back to New York...” So continues the lyric from Cole Porter’s 1930 show *The New Yorkers*. Well, that song might as well have been sung to the Music Library Association, because that’s exactly what MLA is going to do. For its first winter meeting in New York City since 1960, MLA will hold its annual conference from February 21-25, 2000, at the Grand Hyatt New York, on 42nd Street between Park and Lexington Avenues, right next door to the newly restored Grand Central Terminal. For those of you who have not visited New York in the last couple of decades, please be advised that you are to forget all those images from reruns of *Kojak* episodes you’ve been watching on late-night TV—this is a whole new New York, far different from the city where MLA met in 1960 and cleaner, safer, and easier to get around than in 1980 or 1990. Many of its parks, streets, public plazas, and subway stations have undergone extensive and attractive restorations. In fact, there are even new parks, such as the magnificent Hudson River Park extending north of the Battery on Manhattan’s southern tip and advancing further north as new sections are developed.

New York’s mass transit system has added many new, clean subway cars and buses, and the introduction of the MetroCard—enabling free transfers from buses to subways and vice versa—has made surface and rapid transit cheaper and more convenient. This improved transit system makes it easier to visit the magnificent sights and the rich variety of cultural (and



shopping!) attractions for which the New York metropolitan area has always been renowned, including Lincoln Center, Carnegie Hall, the Brooklyn Academy of Music, and the magnificent New Jersey Performing Arts Center (only three years old, and just a short train ride under the Hudson River to Newark). To encourage exploration, all conference attendees will receive a complimentary MetroCard in their registration packets.

Of course, the other recommended tourist activity is gastronomic in nature! New York City is home to more than 25,000 restaurants, featuring every type of cuisine from around the world—European, Japanese, Latin, Middle Eastern, Russian, Asian, you name it. And did you know that there are more than 120 places to get a bite to eat just within one block of Grand Central? In addition to many affordable “sit-down” restaurants, numerous gourmet delis, bakeries, salad buffets, coffee bars, fast-food franchises, pizza stands, and street vendors may be found in every direction. Your local arrangements com-

mittee has prepared a guide to the eating opportunities in a large area surrounding the Grand Hyatt.

To say that our conference site, the Grand Hyatt New York, is located adjacent to Grand Central Terminal, does not convey the whole picture. The terminal, a historic architectural landmark, has been restored to its former glory (be sure and look up in the main hall so you can see the reproduction of stellar constellations on the ceiling), and the concourse which extends from the main hall to Lexington Avenue and lined with shops adjoins the Grand Central Market. What’s more, the Grand Hyatt lobby is connected to this concourse by an inside passageway (just in case we don’t have another mild winter!). On the lower level of the Grand Central

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Cover photo courtesy of Claus Finke and Outi Manninen.

complex is the Dining Concourse which includes restaurants (including the legendary Oyster Bar), and at least ten take-away gourmet food concessions (with more to open soon). So, attendees will find that a quick repast at any time of the day can be found just a short indoor walk from the hotel lobby.

MLA will be joined by members of the Theatre Library Association and the Dance Librarians Discussion Group of ALA for its 2001 meeting. Our program chair Michael Rogan has organized the conference program around this broader participation, so explorations of shared issues in our disciplines will be the theme of the week. The opening plenary session, titled “Documenting the Present for the Future,” will take place in the Bartos Forum of the Humanities and Social Sciences Library of The New York Public Library (just a short walk from the conference hotel). Panelists Betty Corwin and Madeleine Nichols will describe the film and videotape documentation of contemporary drama and dance which has been going on for decades in NYPL’s Billy Rose Theatre Collection and Jerome Robbins Dance Division. Committee and Roundtable programs for the week will also deal with issues in the performing arts as a whole.

In lieu of MLA’s traditional Friday night local arrangements reception, on Thursday evening, February 22nd from 6:00 to 8:00 pm, Grove’s Dictionaries Inc. will sponsor a grand reception for

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all attendees at the distinguished Pierpont Morgan Library. Located just a short walk down Madison Avenue from the hotel, the Pierpont Morgan houses our country's largest collection of music manuscripts. Early Friday evening, at the new Proschansky auditorium of the City University Graduate Center, there will be a concert and reception celebrating the completion of MLA's *Plan 2001*.

Tour offerings for the New York meeting will also deal with larger performing arts issues. During the day on Wednesday of conference week, there will be tours of the Louis Armstrong House and Archives in Queens, the Metropolitan Opera archives, and the archives of the New York Philharmonic. There will, of course, be the ever popular Organ Crawl. During the conference proper, there will be backstage tours of one or more Broadway theaters organized by members of the Theatre Library Association. We also hope to provide opportunities to visit some of the city's newer music library facilities (including those at Columbia University and The Juilliard School) and the offices of RILM Abstracts in the brand new City University Graduate Center. At a time still to be determined, our colleagues Michael Cogswell and Vincent Pelote will lead a jazz pub crawl of downtown Manhattan. In addition, informal ethnic dinner tours (Chinatown, the Indian enclave on the Lower East Side, etc.) will be organized on an *ad hoc* basis during the conference by members of the Greater New York Chapter. Additional tour offerings will be announced shortly.

Further information on the conference is available on the MLA web site (http://www.musiclibraryassoc.org/nycmeet/wh_meet_nyc2.htm), where the preliminary program soon will be posted.

All of us in the Greater New York Chapter (the *only* MLA chapter to have Suki Sommer, seen earlier this year in her re-creation of the role of the Statue of Liberty) look forward to welcoming you to New York City in February 2001.

President's Report

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change, I would counter that much of what we have done - and, in some cases, been forced to do - has come from situations out of our control and historical in nature. No one more than this happy band of Music Librarians on the Board of Directors could wish more strongly for a return to tranquil and serene budgets, topics of intellectual rather than financial content, and meetings where — as Bonna Boettcher once pointed out — often the most controversial issue on the agenda was menu of the convention banquet. I would like again to pay tribute to the

individuals on last year's Board of Directors and this year's hard working team. It is often pro-forma to thank such groups, but in this case I hope they realize how heartfelt and sincere is my respect, praise and great affection for tackling the difficult — and often painfully controversial — issues, on behalf of the members of the Association.

On a personal note, my own life is also in transition, and after early September I can be found in Princeton, New Jersey, rather than in Lewiston, Maine. At least on weekdays. I like to say that while I will be working in New Jersey, I will be living in Maine. After 22 years at Bates College (with brief retreats south to Columbia Uni-

versity and north to Colby College) with increasing administrative duties, I am returning to being a full-time Music

And some time make the time to drive out west
Into County Clare, along the Flatty Shore,
In September or October, when the wind
And the light are working off each other
So that the ocean on one side is wild
With foam and glitter, and inland among stones
The surface of a slate-grey lake is lit
By the earthed lightning of a flock of swans,
Their feathers roughed and ruffling, white on white,
Their fully grown headstrong-looking heads
Tucked or cresting or busy underwater.
Useless to think you'll park and capture it
More thoroughly. You are neither here nor there,
A hurry through which known and strange things pass
As big soft buffettings come at the car sideways
And catch the heart off guard and blow it open.

Seamus Heaney,
From Open Ground: Poems 1966-1996

Librarian - bucking the current trend to leave our dear field of music librarianship for other types of work. I do want to end my career as a Music Librarian (full-time!) and hope to give back to the profession even a small part of what it has given me over the years.

And, in ending, the hardest transition of all: My first born has begun college in California. While I was not amongst those pods of parents swimming the seas of first-year student discovery, I did receive today, as I observed these other ritual unpackings, the first email with the postscript caltech.edu that ended with "adios." To a mother accustomed to hearing a small boy shout 'bonne nuit' each evening, this is, indeed, a change. ■



Don't Forget to Visit the **MLA SHOP** **ONLINE** for Your Holiday Needs! We've got lovely lapel pins, lanyards, bumper stickers, magnets, tote bags and post-it notes. **Go to the MLA homepage and click away!**

Steven Mantz, Davidson College

Remember which entries in *The New Grove* were fakes, added to the work as a joke by the editorial staff? David Lasocki's (Indiana University) memory was refreshed by several readers of MLA-L who recollected that "Baldini, Guglielmo" and "Esrum-Hellerup, Dag Henrik" were false entries, deleted in later printings of the encyclopedia. This, and other postings, were found on MLA-L this summer (May-August). All of the messages on MLA-L are available through the MLA-L archives (<http://listserv.indiana.edu/archives/mla-l.html>).

A discussion on why music students are not expected to purchase study materials was sparked by Mary Kaye Duggan's (University of California, Berkeley) report of an article in *The Chronicle of Higher Education* (May 4) on electronic sound reserves at Worcester Polytechnic Institute. Ralph Papakhian noted that "higher education music instruction has developed a tradition in which students are not expected to purchase their study materials but to have those materials delivered freely ... via the music library (now the web)." Yet in other disciplines, students pay hundreds of dollars for their textbooks. Peter Picerno (Arkansas State University) suggested that this tradition is widespread and deplorable, and "tends to feed the low esteem in which music ... is held by academia as well as society." While agreeing, Brian Cockburn (James Madison University) acknowledged that purchasing the numerous recordings used in a survey course is very expensive. John Kenney (Boston Conservatory) wondered whether this practice implies that a music education is less valuable than that of other professions.

Another article prompting discussion was forwarded by Kevin Furniss (Winthrop University). *The New York Times* article (May 10, 2000) discusses the viability of copyright in the internet age, focusing on Freenet and other software that allows users to transfer files anonymously at no cost. In a

reaction, Rick Anderson (University of North Carolina—Greensboro) predicted that "the end of copyright will mean the end of people's ability to make a living writing or making music." Information comes into existence through human effort and it is reasonable for people to expect payment for this work, he reasoned. Others argued that composers like Bach were able to make a living before copyright, and will find ways to make a living if the current copyright structure becomes obsolete. Lyndra Givens (Texas A&M International University) suggested that perhaps this is not a paradigm shift at all, but rather a "Triumph of the Cheapskates." The idea of something for nothing has

The position announcement for the newly-combined post of MLA Treasurer/Executive Secretary brought forth two questions related to the process of forming the new position

always been popular.

A more specific question about copyright was posed by Eileen Karsten (North Park University), who had a patron wanting to perform a folk song found in a 1942 collection. Was this piece under copyright? Most respondents agreed with Eileen that while the original folk song may be in the public domain, the arrangement is probably still under copyright. Alec McLane (Wesleyan) reminded readers that some songs we consider "folk songs" are in fact relatively recent creations. Christine Hoffman (MPA) referred readers to the Public Domain Information Project (www.pdinfo.com) and other similar sites for further information.

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The position announcement for the newly-combined post of MLA Treas-

surer/Executive Secretary brought forth two questions related to the process of forming the new position. Since the new position requires a change in the constitution, Wendy Sistrunk (Univ of Missouri—Kansas City) wondered if the membership would be receiving a rush mailing so that the amendment would be passed (or not) before filling the position. Michael Rogan (Tufts University) wondered what would happen if the amendment was not approved by the membership, but MLA had elected someone to the position. MLA Parliamentarian Jim Farrington (Eastman) explained that an August 1 deadline for applicants was necessary to allow for recruiting and interviewing. Candidates will be told that final approval of the position rests with the membership, not the Board. If members do not approve the new combined position, the job as posted will not exist and the Board will decide how to reconfigure the Executive Secretary position, so the expense of a separate rush mailing on the amendment was not needed.

• • •

Patrick Maxfield (New England Conservatory), when cataloging the CD "The Charlie Parker Story," found that Bud Powell and Sadik Hakim were given credit as pianists. He wondered if they were the same person. Several respondents indicated that these were indeed different men. Ed Komara (University of Mississippi) and Vincent Pelote (Rutgers) explained that the CD, apparently a reissue of an LP, also reproduced the LP's "hopelessly muddled" credits. In fact, the issue of who played piano on which performance during the session (the "Koko" session) has long been a matter of debate: it could be Bud Powell, Sadik Hakim, or Dizzy Gillespie. It is now believed that Powell was not at the session at all, and that Hakim and Gillespie played the session.

Another cataloguing question was posed by Matthew Wise (New York University), who was trying to document LC's decision to stop using sub-field "f" in sound recording analytics.

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Although no one could point to an explicit statement of LC's abandonment of the practice, comparing the text of the LCRI 21.30M with its previous version (CSB no. 45, Summer 1989) allows one to infer the change of practice.

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Although music and library business consume most of the traffic on MLA-L, this summer there were several wide-ranging discussions, some quite humorous. One dealt with the nuances, subtleties and correct usage of the phrases "all y'all" and "y'all." Another rather tongue-in-cheek discussion considered the library habits of conductors, many of whom apparently consider it "beneath them to do the most basic things in the library themselves, like consulting a catalog or taking a book off the shelf." ■

MLA Archives New Address

The mailing address for the MLA Archives (along with the rest of the Performing Arts Library at the University of Maryland) has changed. Chapter newsletters and other materials regularly sent to the Archives should now be sent to:

MLA Archives/SCPA
Performing Arts Library
University of Maryland
2511 Clarice Smith
Performing Arts Center
College Park, MD 20742-1630

The numbers below have not changed:

Phone: 301-405-9256
Fax: 301-314-7170
email: bd55@umail.umd.edu
SCPA Web address:
http://www.lib.umd.edu/UMCP/MU_SIC/scim.html

Lasting Concerns

Barbara Hirsch, University of California, Santa Barbara

The "CD bronzing" or corrosion issue became quite an absorbing one as I investigated the extent of the problem in our own collection. Here at the Arts Library, University of California, Santa Barbara, I have found more than 80 CD's or sets that are damaged — certainly enough to warrant efforts to replace them, and certainly more than I expected to find — and the problem is more complex than it first appears.

Thanks go to John McKelvey and Mark Lehman for reporting and hence exposing this problem in *American Record Guide* (Sept/Oct 1994, p.73; Nov/Dec 1997, p.64; March/April 1999, p.58; March/April 2000, p.301). Amazingly, little else has been written on the subject. Even on the Web, where one would expect to find dozens of postings, there are few. In short, this problem affects CD's produced at two plants, PDO (Philips & Du Pont Optical UK Ltd.) in England and Opti.Me.S (Optical Media Storage) in Italy. These names can be found around the inner edges of the discs. Many record companies employed these plants during the late 80's and early 90's when a different manufacturing process was used. (It is very interesting that two plants in different countries, and only two, changed their process in the same way and at around the same time!) The initial reporting by Mr. McKelvey indicates that silver was used instead of aluminum for the thin reflective layer on the recorded substrate. Silver is much more prone to oxidation from the sulphur compounds in the CD packaging. Hyperion alludes to a defective lacquer. In any case, I suspect that the protective lacquer layer was also responsible for not sealing the metal film and substrate well enough. The resultant offending sound is a rhythmic LP-scratch type noise. It is probably progressive to the point of being unplayable, but as this kind of extraneous noise is unacceptable even if it did not worsen, the disc should be replaced.

It is most important for libraries with large classical CD collections to know about this, because PDO in England can and will replace many of the discs, apparently with relative ease. According to an e-mail response to my query, Opti.Me.S will try to replace their discs; however, they indicated they may not be able to get the masters to do so. Since this problem is not new, the response does not bode well, so I have also begun to try to contact the Italian labels directly. Many of these discs are recordings of complete operas (especially on Nuova Era) not available on other labels, so one must be hopeful. Some of them are still listed as being in print, which would imply that subsequent pressings have been made.

As I delved into this matter, I found that CD players have wide-ranging capabilities for error correction. The bronzing in general causes one to hear the entire spectrum from faint, occasional noise (more easily heard through headphones) to the inability to play a track at all. This same range can be found in the players, such that some problems can barely be heard on one player but are clearly offensive on another. The apparent value of the player does not seem to determine this; our best player for error correction is a low priced Magnavox (ca.1988), our worst is a fairly new Gemini (not built for great audio), and second worst is a Rotel, which is considered an audiophile brand.

It is also important to know that the way a disc looks does not determine how well it will play. On its Web site, Hyperion has specified that bronzing is not "the overall yellow tint which is common to all PDO pressings." Although this may be, none of the affected CD's I've found are truly silver, even those made in Italy. The coloration appears on the label side of the disc, which happens to be much closer to the recorded layer than is the playing side. The most obvious discs are attractively dark bronze on the outer edge, fading to lighter bronze in the middle. This would seem to be because the oxidation occurs from the

Lasting Concerns

outer edge in. However many discs whose audio is clearly affected are not darkened on the edge at all, but have merely a slightly golden or bronze hue throughout. One would assume that this is an early stage of the process. There are other clues, as well. The printing on some discs has permeated through the silver layer so that it can be seen on the other (playing) side! This would seem to be the result of a protective lacquer that is too porous, although it could be simply the choice of inappropriate inks. A question I haven't pursued yet: why has the oxidation not spread to the playing side of the silver layer?

The initial discovery that launched this research was a slightly different phenomenon. For some years, our cataloging department applied small Avery labels with the cataloging number to the printed side of the discs. Eventually that practice ended because of concern about potential problems with the Avery labels, although we hadn't experienced any. During the last year, I was shocked to find brown, rectangular, label-sized spots on a few discs whose labels had dropped off and which had subsequent playing problems. I began to look into this corrosion problem and eventually attempted to cull all of the damaged discs from our collection. I also found ones that were not on the published lists. In returning to these discs afterwards, I found that they are not among the infamous bunch of PDO and Opti.Me.S discs, but are of the EMI Reflexe series, ca. 1987, a label that is not considered to be among the "malproduced" ones. The entire disc is affected, as if the corrosion first occurred at the site of the label, where possibly the adhesive permeated the plastic and then spread from there. But it's possible that without the label the oxidation might have happened anyway. These discs are also slightly bronze-colored throughout and by their markings, seem to have been manufactured at the same plant, though the company is not indicated. I haven't pursued the feasibility of replacing these as I'm sure they are

out of print. The chemistry is different though, because other bronzed discs (among the guilty bunch) appear to have been actually protected by the labels, hence a lighter rectangle where the label had been. Is that surface being protected from the air by the label, or does light play a role?

This project has been an adventure, although I experienced some distress as the extent of the damage became clear. I do hope that more people become aware of this situation, that we will all find satisfaction with new copies of these discs, and that we experience no further corrosion problems!

If you are wondering how to proceed with your own collection, here are some Web sites and addresses of interest: Bradley Lehman (coincidentally the same last name as the author of the ARG articles) kindly compiled all of the lists of affected discs into one easy-to-use document and posted it on his Web site. Contact him at bpl@umich.edu. Mark Lehman's latest update (ARG March/April 2000) has

more entries.

The Hyperion Web site with information and a satisfying sense of responsibility: <http://www.hyperion-records.co.uk/bronzed.html>

The e-mail address for contacting PDO for CD replacement is: PatBurnsHelpline@compuserve.com. They respond quickly, asking simply that you send the CD number, not the disc itself, and they will replace the disc only, not the packaging. This is for the English companies. The e-mail address for the plant in Italy is: Morico@optimes.it He was kind to respond, but it's possible that pursuing the labels themselves would be more successful than contacting the manufacturing plant in this case. So far, I've found a few e-mail addresses for the Italian labels but hesitate to distribute them as I have not had responses to my queries.

Mark Lehman, who wrote the last two articles in ARG, can be contacted at markelel@aol.com. I would be very interested to hear what others have found and can be contacted at hirsch@library.ucsb.edu. ■

Call For Papers

"The Art of David Tudor: Indeterminacy and Performance in Postwar Culture"
May 17-19, 2001, The Getty Research Institute, Los Angeles, California

The Getty Research Institute, repository of the archive of the composer and pianist David Tudor, will hold an international symposium focusing on Tudor's work and its relation to developments in the art, dance, and music of the postwar period. A series of events co-sponsored with the California Institute of the Arts will complement the symposium, including concerts on May 18 and 19 of music composed by Tudor or written for him, and a realization of Tudor's "electroacoustic environment" Rainforest.

The Research Institute invites proposals for thirty-minute presentations on such topics as Tudor's work and working methods, his collaboration with visual artists, composers, and choreographers, and the position of his work within the broader context of the postwar avant-garde. Proposals, not to exceed two double-spaced pages and accompanied by a brief curriculum vitae listing relevant research and publications, should be sent by December 1, 2000 to:

Dr. Nancy Perloff
Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688
Fax: (310) 440-7779
daviddtudorproposals@getty.edu

Members' Publications

Please send citations for items published or premiered in the past calendar year to the column editor, Sarah Dorsey, via e-mail or snail mail at the address below. The deadline for submissions for issue 123 is November 1, 2000. Please follow the citation style employed below.

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BOOKS

Breckbill, Anita (University of Nebraska-Lincoln).

Chatter with the Angels: An Illustrated Songbook for Children. Chicago: GIA Publications, 2000. Compiled and edited by Linda S. Richer and **Anita Stoltzfus Breckbill**. Illustrated by Susan Gruber Hunsberger. Original and edited accompaniments by Robert N. Roth. [90 p. ISBN 1-57999-082-7. \$29.95]

Hinman, Douglas E. (Providence Public Library).

Jeff's Book: A Chronology of Jeff Beck's Career, 1965-1980 From the Yardbirds to Jazz-Rock. By Chris Hjort and **Doug Hinman**. Rumford, RI: Rock 'n' Roll Research Press, 2000. [256 p. ISBN 0964150033. \$29.95]

Zychowicz, James L. (A-R Editions).

Mahler's Fourth Symphony. Studies in Musical Genesis and Structure. Oxford: Oxford University Press, 2000. [xii, 191 p. ISBN 0-19-816206-5. \$72.00]

ARTICLES

Bukoff, Ronald N. (Centenary College).

"A Trip to the Library:' Or, The Curse of 'Marian the Librarian:' Images of Libraries and Librarians on the Musical Stage." *Studies in Popular Culture* 22, No. 1 (October 1999): 27-41.

David Lasocki (Indiana University).

"A Bibliography of Writings about Historic Brass Instruments, 1997-98/1998-1999." *Historic Brass Society Journal* 10 (1998): 146-63/11 (1999): 163-74..

"Die Blockflöte als Liebhaber-Instrument vor dem 20. Jahrhundert." *ERTA Österreich News* 4, no. 3 (1 October 1998): 1-5; 4, no. 4 (1 December 1998): 1-2, 5-6.

"Estudios sobre la flauta dulce publicados en 1995 (2a parte)." *Revista de flauta de pico*, no. 14 (1999): 17-22.

"Ein Überblick über die Blockflötenforschung 1996/1997." *Tibia* 24, No. 3 (1999): 521-30/25, No. 3 (2000): 181-202.

"The Recorder in Print: 1998." *American Recorder* 41, no. 3 (May 2000): 9-16, 30, 36-37.

"Music Reference as a Calling: An Essay." *Notes* 56, no. 4 (June 2000): 879-93.

"Editorial: The Philosophy of Baroque Ornamentation." *Recorder Education Journal* 5 (2000):

"The Doubles in Jacques Hotteterre's *Airs et brunettes* (ca. 1721)." *Recorder Education Journal* 5 (2000):

"In Memoriam J.M. Thomson (1926-1999)." *American Recorder* 30, no.5 (November 1999): 7.

Moore, Tom (Princeton University).

"An Interview with Sergio Roberto de Oliveira." *21st Century Music* 7, No. 8 (2000): 12-17.

Moulton-Gertig, Suzanne L. (University of Denver).

"A Very Distinguished Ornament of the Profession: Sophia Corri Dussek (1775-1847)." *World Harp Congress Review* 7, No. 2 (Spring 2000): 12-14.

Ranck, John (Harvard University).

"A Beautiful Living Sound: A Tribute to James Pappoutsakis." *Flutist Quarterly* 25, No. 3 (Spring 2000): 34-39.

The Robert Stevenson Prize for Research in Latin American Music

The Latin American Center for Graduate Studies in Music (LAMC) at the Benjamin T. Rome School of Music of The Catholic University of America, Washington, DC, and the Inter-American Music Council (CIDEM), together with Inter-American Music Friends (IAMF), announce the 2000-2001 convocation of The Robert Stevenson Prize for Research in Latin American Music for works published during 1998 or 1999. Deadline for submissions is February 28, 2001. For complete guidelines and requirements please consult the web site of the LAMC, <http://www.lamc.cua.edu>, or e-mail the LAMC at cua-lamc@cua.edu.

Chapter Reports

Mountain/Plains

Irene Halliday,
Brigham Young University

The wide, blue, western skies of northern Colorado were a welcome sight for members of the Mountain-Plains Chapter of the Music Library Association as they gathered at the University of Northern Colorado, Greeley, for their annual conference May 12-13, 2000. The evening before the meeting, early arrivers enjoyed dinner together at a local restaurant near the Ramkota Inn, Chapter "home away from home."

Early the next morning, members were transported to UNC's lovely new music library, where registration and a tasty continental breakfast awaited them in the library's media classroom. Prior to the morning paper session, Dean Gary Pitkin of the UNC Libraries welcomed everyone. Dean Pitkin included an interesting brief history of the new music library in his remarks.

Cheryl Taranto's (Univ. of Nevada, Las Vegas) presentation, "The Arnold Shaw Collection: Preserving a Piece of the Las Vegas Musical Scene," quickly engaged the interest of the group. She spoke of using Microsoft Access to provide patron access to over 10,000 items, including books, Musician's Union records, audiotapes, reviews, music, LPs, press releases, etc. Taranto played entertaining examples of unique taped interviews with musical celebrities, which are part of the collection.

Eric Petersen (Univ. of Colorado) represented the technical services side of music librarianship with, "Introduction to Macros for Passport and CatME." He demonstrated the value of using macros to ensure accuracy and consistency in repetitive operations and provided examples of how to design an effective macro.

After a short break, the group reassembled for, "Melisande Meets Lulu: Operatic Heroines from the Feminist Perspective," by Diane Follet (Univ. of Northern Colorado). By

nature, opera invites interpretation on a number of different levels. Surveying six operas, Follet emphasized the woman's voice as articulated by the female protagonists and suggested a positive approach to rethinking interpretation of these characters in seeking a more balanced view which can be embraced by both genders.

In the final presentation of the morning, "Needs Assessment: It Doesn't Need to be Agonizing," Judy Marley described a 1998 project involving patrons of the University of Arizona music library. The overall goal was to identify those elements rated most important/least satisfied by customers. Using a written survey administered in 12 music classes, as well as 30-min. interviews with paid student volunteers, the assessors obtained results indicating the top 3 areas of patron concern: (1) Recordings (quantity and quality); (2) a tie between Circulation services and Personal assistance from staff; and (3) Listening/Viewing equipment. For those interested in a more detailed analysis of the assessment, Ms. Marley provided an Internet address.

A generous lunch hour allowed members to visit nearby restaurants, as well as browse the UNC music library. Refreshed and exercised, the group was prepared to enjoy the afternoon presentations. Anita Breckbill and Laura Damuth (Univ. of Nebraska, Lincoln) discussed, "Ruth Etting: Chicago's Sweetheart and L.A.'s Little Lady." Etting was a famous torch singer and actress of the 1920s and 30s. An archive of photographs, sheet music and scrapbooks at the Univ. of Nebraska documents her colorful life. The presenters introduced the group to Etting through a life sketch, liberally interspersed with visual and audio materials from the archive. Another dual presentation highlighted the careers of two music theater superstars. Janet Bradford's (Brigham Young Univ.) and Lori Stevens' (Utah Valley State College), "Shooting Stars: Ethel Merman and Bernadette Peters take aim at Annie Get Your Gun," provided brief life sketches of Merman and

Peters, followed by an historical overview of the popular musical, with highlights of Merman's and Peter's performances as Annie Oakley. The remainder of the afternoon session centered on the upcoming MLA 2002 conference in Las Vegas. Cheryl Taranto, local arrangements co-chair for the meeting, informed the chapter of progress in planning and negotiating, outlining, as well, what is yet to be accomplished. She solicited ideas and support from the group.

Following the session, MPMLAers had a little free time for browsing local antique stores, sight-seeing, swimming at the Ramkota, or engaging in other restful diversions before reassembling at "Potato Brumbaugh's" for the MPMLA banquet. A congenial and satisfying dinner hour was enjoyed by all. Following the banquet, some of the group elected to extend the evening at a local symphony concert; the remainder chose various forms of rest and relaxation to round out the evening.

Saturday morning's final paper session began with a hot topic in today's technology driven environment: "Digitizing Music Scores: A Starter Kit." Laurie Sampsel and Marcy D'Avis (Univ. of Colorado, Boulder) spoke of the steep learning curve and amount of time consumed in beginning a digitization project to improve access to and preservation of musical scores. There are several issues to consider before beginning: what is to be digitized and why, the targeted audience, whether the library owns the rights on the materials to be scanned, the end products desired, the amount of administrative support, the available funding, the hardware and software needed, space and staff availability, and workflow. While the initial investment of time and energy is high, using available sources of expertise and becoming part of a cooperative digitization initiative can be a great assistance in the process.

In "A Musical Anachronism: Reynaldo Hahn and His Music," Suzanne Gertig (Univ. of Denver) focused on Hahn's anachronistic tendencies in

continued on page ten

Chapter Reports

continued from page nine
musical composition. He felt that music was a “glaze” to enhance the more important text; that vocal music, not instrumental, is the “real” music. Despite a prophesied bright future, his style ultimately relegated him to a secondary status among French composers of the period.

Following the morning break, attendees were interested to learn of Mitsue Nara, a Japanese popular singer of unusual grace and remarkable beauty, active from 1940 to the late fifties. Hiromi Matsushita (Univ. of Utah) presented several fascinating episodes from her life, enhanced by recorded excerpts of some of her most popular songs. The final conference paper brought the group back out west with, “The Austin and Alta Fife Ballad Collection in Utah State University’s Archives.” Jean Jensen (Utah State Univ.) recounted the history of Dr. Fife, professor at Stanford and later, USU, who, with his wife, collected folksongs, ballads and cowboy songs throughout the west by interviewing old-timers, writing down lyrics, and making field recordings. During 1959-60, the couple also searched folklore and folk song archives throughout the United States. Forty-seven bound volumes of song and ballad texts and notes was the happy result of his work, along with the establishment of a Folklore program at USU. Jensen finished her presentation by turning the audience into a chorus. “Dakota Land” and “My Ma was Born in Texas” received rousing renditions by MPMLAers!

A pleasant stroll of a few blocks to UNC’s University Center brought attendees to the Columbine Room for the final lunch and business meeting of the conference. Over dessert, Chair Bob Follet steered the group through further discussion of MLA 2002 in Las Vegas, assisted by Cheryl Taranto. A decision to follow the lead of other MLA chapters and move to an electronic format for the newsletter was discussed and approved by those present. Eagerly awaited election results were announced: Janet Bradford is the

new Vice-Chair/Chair-Elect, with Annette Voth as Member-at-large and Anita Breckbill, Secretary/Treasurer. Other remaining business items completed, Follet passed the imaginary gavel to incoming chair Suzanne Gertig, who thanked local arrangements host Steve Luttmann and his staff for a splendid job and declared the meeting officially closed. With friendships renewed and collegial ties strengthened, chapter members bid farewell to Greeley and each other, following another productive and stimulating conference.

a jazz photographer who regaled us with stories of his search for jazz records while on his tour of duty during WWII, and also of his work as a jazz music retailer in 1950s Los Angeles. His connections with the music industry and the jazz scene afforded him many opportunities to photograph musicians at work in clubs and studios. What began as a hobby took on more significance over time, and today he has many album covers to his credit, and has just gotten a book of his photographs published.

Like Ms. Cox, Mr. Avery was fortunate in that what began as an avocation became a true vocation, and an opportunity to share some of his musical knowledge and experiences.

Southern California

Rhonelle Runner,
Occidental College

On May 9, 2000, CSU Long Beach and music librarian Kris Shanton hosted the Southern California Chapter for a meeting entitled “Jazz in Southern California.” The morning session, with author Bette Cox and photographer Ray Avery, concentrated on jazz history.

The look and sound of jazz: Bette Cox and Ray Avery

Bette Cox spoke about her book *Central Avenue — Its rise and fall (1890-c. 1955)*, weaving together the stories of many black musicians and music educators of the time to form a varied and complex picture of Los Angeles musical life during the first half of the century. As part of her presentation, Ms. Cox showed a video produced by the BEEM Foundation for the Advancement of Music, which included interviews with several jazz musicians who are now deceased. The reminiscences of the musicians and the content of the presentation served to bring the musical culture into sharp relief, and reminded me that this area has strong musical traditions that I know very little about.

The second portion of the morning’s program was given to Ray Avery,

Jazz on the air: KLON-FM 88.1

The afternoon speakers also had serendipitous experiences concerning music and their careers in jazz radio. Both James Janisse and Helen Borgers came to KLON after pursuing other avenues, finding that jazz radio was an ideal environment for them. Mr. Janisse told us how he came to be at KLON, and some of his experiences at the radio station, including his method of programming shows. He differentiates songs by genre and tempo, usually incorporating around six genres per show.

Helen Borgers spoke about her experiences with jazz, and how they led her from acting to radio. One of the most interesting things she mentioned was that way back when, the station used to borrow from her own personal library when creating their playlists. It seems only right that she should work there now, adding music and personality to the everyday experience.

Taken together, the morning and afternoon programs traced aspects of jazz in Los Angeles from the past to the present, underscoring the notions of regional culture and tradition, and helping to foster an awareness (at least for me) of what is out there to be documented and/or preserved. Is such preservation a library’s work? If so, how can it best be done?

MLA Board Approves Use of the MLA Fund

Ned Quist, past MLA Fiscal Officer

At its Louisville meeting last February, the MLA Board unanimously approved the recommendation of the Finance Committee to use the MLA Fund to support the programs of the Association (see the Board Minutes <http://www.musiclibraryassoc.org/pdf/bd0003.pdf>). Bringing the membership up-to-date with the history and reasons behind this decision is the focus of this brief article.

The MLA Board established the Investments Subcommittee (of the Finance Committee) in 1987 to make recommendations on the investment of

the growing budget surplus that had been accruing since the early 1980's. The MLA Fund (originally the Permanent Fund and then the General Endowment Fund) was intended from the very beginning to be a way of generating long-term financial benefits for MLA. The Investment Subcommittee began its work with an initial fund of less than \$150,000. In 1994, in order to increase the value of the Fund aggressively, the Board adopted a policy that all earnings would be reinvested until the year 2000, at which point the policy would be re-evaluated. MLA placed the management of the Fund under the aegis of three professional

management firms, Fidelity Investments (1997), the Calvert Fund (designated socially responsible), and Parnassus Investments.

In March of 1994, MLA as an organization took a thoughtful look forward through the work of a Self-Study Steering Committee. The report of that committee, *Plan 2001*, was adopted by the MLA Board in 1996 and among other things recommended that MLA review and consolidate its administrative services. The MLA ad hoc Committee on Administrative Services took up that challenge and recommended to the Board at its October 1999 meeting the consolidation of a number of MLA functions under the management of a professional association management firm. When the Board accepted the recommendations of the ad hoc Committee and chose to pursue hiring the firm of Kimball & Associates to manage these consolidated activities, it fell to the Finance Committee to find a way to pay for these increased costs.

By 1999, the MLA budget, which had performed predictably and with frequent surpluses in the 1980's and early 1990's, had begun to show signs of severe stress. While membership declined in almost all categories, the organization continued to grow programmatically with intensely productive conventions, a robust journal, an ambitious publication program and active chapters. At the same time, for reasons that were made clear at the conclusion of last year's business meeting, our income was suffering substantial losses over and above the decline in membership. In making the transition to a new management firm, the Board authorized in October 1999 (see the Board minutes http://www.musiclibraryassoc.org/ad_minutes/bd9910.htm) the use of all available reserve funds and the emergency use of the MLA Fund to cover all the necessary fees, services and expenses.

A total of \$39,000 from the MLA Fund *continued on page twelve*

The Best of Chapters, 2001

**Donna Arnold and Neil Hughes,
Co-chairs, Best of Chapters 2001**

The Best of Chapters (or "BoC") Committee for MLA in New York City has been announced, and we are: Donna Arnold (U. of N. Texas) and Neil Hughes (U. of Ga.) (co-chairs); Lenore Coral (Cornell); Robert Follet (Arizona State); and Jennifer Ottervik (U. of South Carolina).

MLA Vice President Jim Cassaro serves *ex officio* as our liaison to the MLA Board and, when necessary, to the chapters.

Some readers who are new to MLA may wonder: what is Best of Chapters? It is a new program session at the national MLA meeting, inaugurated in Louisville this past February, featuring papers and programs given in recent years at regional MLA chapter meetings that are chosen by each year's national BoC Committee via a ballot process following all of the calendar year's chapter meetings. The committee chooses only from among those papers submitted by the chapters, who determine who their finalist representative(s) will be.

BoC 2001 asks the chairs and executive boards of all MLA chapters please to begin thinking about how you wish to select your finalists for BoC/NYC, as there will be a very brief adjudication period between the last of this year's chapter meetings (Atlantic Chapter, in Pittsburgh Nov. 17-18), and when we have to name the winners to the MLA Board. We also plan to have the names of the winners and the titles of their papers in the program for NYC—or we shall certainly try.

BoC was a highly successful session at the Louisville meeting, and with the participation each year by most of the chapters, we can keep it that way and perhaps even see it grow. Policies and procedures for this new session are still under development, and further details about this year's process will be provided to chapter chairs at a later time. We want to thank the members of this year's BoC Committee for their willingness to serve, and we look forward to a stunning repeat display in New York of why the chapters *are* MLA.

We hope to see you all at BoC/NYC.

Board Approves Use of Fund

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was used for that purpose in FY 1999-2000. At the end of FY 1999-2000, after these withdrawals, the value of the Fund stood at \$506,466.

Looking ahead to future budgets, with declining membership, a dues increase appeared ill advised and unless it were to be extremely large, ineffective as well. Faced with little choice over the growing expenses of a vital organization and its income, the Finance Committee at the February 2000 meeting recommended that the Board approve the use of the MLA Fund to support the programs of the Association. Acting on the specific recommendation of how the MLA Fund will be used from an ad hoc Board Committee, the Board adopted the following motion for use of the Fund in fiscal year 2000-2001: "The MLA Board may approve the use of an amount equal to 5% of the average of the Dec. 31 value of the fund over the past three years, or \$25,000, whichever is greater." This is in fact a formula used by the endowment managers of many of our own institutions.

The Board did not arrive at this decision easily. Frank discussions probed this issue over the course of more than one Board meeting balancing the need to preserve the earning power of the MLA against the pressing programmatic needs of a busy Association. In the end, the decision was made to allow the use of the MLA Fund in a carefully considered manner. The decision, in my view, honors the extraordinarily prescient work of MLA's past leadership in establishing and protecting the MLA Fund and at the same time provides MLA with the funding it needs to continue its remarkable productivity.

2000 ARSC Awards for Excellence in Historical Recorded Sound Research

David Seubert,
ARSC Publicity Chair

The Association for Recorded Sound Collections (ARSC) is pleased to announce the winners of the 2000 ARSC Awards for Excellence in Historical Recorded Sound Research, awarded this year during its annual conference in Chapel Hill, North Carolina.

Begun in 1991, the awards are given to authors of books, articles or recording liner notes to recognize those publishing the very best work today in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals and aims to encourage others to emulate their high standards and to promote readership of their work. The 2000 ARSC Awards honor books published during 1999.

Recorded General Popular Music

Sessions with Sinatra: Frank Sinatra and the Art of Recording, by Charles L. Granata (A Capella Books)

Recorded Classical Music

More EJS: A Discography of the Edward J. Smith Recordings, by William Shaman and William J. Collins (Greenwood Press)

Recorded Rock, Rhythm & Blues, or Soul

Careless Love: The Unmaking of Elvis Presley, by Peter Guralnick (Little Brown)

Certificate of Merit

The Great Alternative Rock and Indie Discography, by Martin Strong (Canon-gate Books Ltd.)

Recorded Jazz

Groovin' High: the Life of Dizzy Gillespie, by Alyn Shipton (Oxford University Press)

Jimmy Dorsey: A Study in Contrasts, by Robert L. Stockdale (Scarecrow Press)

Recorded Blues

A Blues Life, by Henry Townsend as told to Bill Greensmith (University of Illinois Press)

Recorded Folk or Ethnic Music

Klezmer: Jewish Music from the Old World to Our New World, by Henry Sapoznik (Schirmer)

General History of Recorded Sound

A Spiral Way: How the Phonograph Changed Ethnography, by Erika Brady (University Press of Mississippi)

Record Labels or Manufacturers

The Columbia Master Book Discography (4 vols.), by Tim Brooks and Brian Rust (Greenwood Press)

Certificate of Merit

Little Wonders Records: A History and Discography, ed. by Tim Brooks (New Amberola)

Antique Phonograph: Gadgets, Gizmos, and Gimmicks, by Timothy Fabrizio and George Paul (Schiffer Publishing)

Lifetime Achievement Award given to Charles Wolfe

A member of the English faculty of Middle Tennessee State University, Charles Wolfe has been writing about country music and artists and records for over twenty-five years. The author of more than 100 articles and liner notes and over fifteen books, Dr. Wolfe serves as editor of the *Tennessee Folklore Society Quarterly* and co-editor of *Studies in Country Music*. Among his liner notes, the following have been ARSC Award finalists: "Bill Monroe Blue Grass: 1959-1969" (1991, with Neil V. Rosenberg), "Lefty Fizzell: Life's Like Poetry" (1992), and "The Louvin

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Brothers" (1992). "I have piled up something over 1,000 interviews ... the core of many of my books and liner notes and articles. It's not the most efficient way to do discographical research, but it is fascinating and I've gotten over the years to meet some wonderful people, and hear some great stories."

About ARSC

Founded in 1966, the Association for Recorded Sound Collections (ARSC) <http://www.arsc-audio.org> is a non-profit organization dedicated to research, study, publication, and information exchange surrounding all aspects of recordings and recorded sound. With members in twenty-three countries, ARSC works to encourage

the preservation of historical recordings, to promote the exchange of research and information about them, and to foster an increased awareness of the importance of recorded sound as part of any cultural heritage.

ARSC Awards 2001

Nominations are currently open for the 2001 ARSC Awards for Excellence in Historical Recorded Sound Research. Eligible publications include any printed workbook, monograph, article, or liner notes first published during 2000. The work may be on any subject related to recorded sound, including histories, discographies, technology (such as modern techniques for the preservation or reproduction of older recordings), and recording artist biographies in any field of music or genre (classical, popular, rock, jazz, country, folk, spoken word, labels, phonographs, etc.). The work should deal primarily with historical periods, defined as at least ten years prior to publication (e.g., pre-1990), with the exception of works related to preservation and technology. In addition, a Lifetime Achievement Award will be presented to an individual in recognition of his or her life's work in published recorded sound research. The deadline for nominations is January 31, 2001. The Awards Committee especially welcomes information concerning eligible foreign and small press publications that might otherwise be overlooked. Publishers should submit one copy of each eligible publication; others may forward the author, title, publisher, and publisher's address for each nominee to either of the ARSC Awards Co-Chairs:

Brenda Nelson-Strauss
Chicago Symphony Orchestra
220 So. Michigan Ave.
Chicago, IL 60604
nelsonstraussb@chicagosymphony.org

Vincent Pelote
Institute of Jazz Studies
Rutgers State University of NJ
Newark, NJ 07102
pelote@andromeda.rutgers.edu

Civil War Band Music Online at LC

On September 27, 1974, the Music Division of the Library of Congress re-created a typical concert of brass band and vocal music from mid-nineteenth-century America. That concert has become the starting-point for Band Music from the Civil War Era (<http://memory.loc.gov/ammem/cwmh/tm/cwmhome.html>), an online collection that brings together musical scores, recordings, photographs, and essays documenting an important but insufficiently explored part of the American musical past. This collection features over 700 musical compositions, as well as 8 full-score modern editions and 19 recorded examples of brass band music in performance.

The cornets and saxhorns that made up the all-brass bands of the 1850s remained a popular, though decreasingly prominent, feature of American wind bands through the nineteenth century. Bands of this kind served in the armies of both the North and the South during the Civil War, in the field as well as for the entertainment of the officers. Most of the sheet music used by these brass bands, which typically existed only in "part books" for individual instruments, has long been lost. This online collection presents several of the surviving examples of this music (both printed and manuscript) from the collections of the Music Division of the Library of Congress. Also included are the Manchester Cornet Band Books from the Walter Dignam Collection of the Manchester Historical Society (Manchester, New Hampshire). The part books are pre-

sented both in their original order and are also grouped by song title. Several of the compositions from these part books are also presented in full-score modern editions created especially for this online collection.

In addition to the musical scores and parts, Band Music from the Civil War Era includes a gallery of photographs and drawings selected from several Library of Congress collections. These illustrations capture the nature of life in the Civil War's military bands and help explain the variety of the band books in this collection.

Band Music from the Civil War Era also presents the original recordings and notes from the 1974 concert at the Library. In addition, Music Division chief Jon Newsom's essay "The American Brass Band Movement: A Historical Overview," which synthesizes two works Mr. Newsom wrote in 1974 in conjunction with the Library's concert, details the rise of marching and concert bands during the Civil War era. "About the Instruments" complements the essay with a discussion of the band instrumentation used in the concert.

Band Music from the Civil War Era is an unusual Music Division online collection in that it is not based on a permanent collection within the division but has instead been created solely for presentation online. The Music Division is pleased to present such a wealth of material delving into a little-known, yet fascinating period of American musical history.

Please direct any questions about this collection to ndlpcoll@loc.gov

Cornell Opens Cox Library

The Sidney Cox Library of Music and Dance opened its doors to users on August 1, 2000. The library is housed in a part of the new addition plus a substantial portion of the old, but totally remodelled section of Lincoln Hall, a building it shares with the Cornell Music Department. The original building was built in 1888. Sidney Cox, our benefactor, is a Cornell music alumnus.

Since 1961, when Harold Samuel oversaw the move of the collection to Lincoln Hall, much of the collection has been in closed stacks. Now the full printed collection is housed in open stacks. The library includes a modern listening facility with fifteen streamed sound stations plus a full complement of audio and video equipment, an internet accessible computer lab with midi keyboards and music writing software, ample reading spaces, many with Internet connection ports, and comfortable offices for the library staff.

The library will formally celebrate its opening during the New York State/Ontario Chapter meeting, October 20-21, 2000 in Ithaca.

University of Kansas Opens New Music and Dance Library

Vic Cardell, University of Kansas

On June 26 the University of Kansas opened its Music and Dance Library within a newly constructed addition to the Music and Dance Department in Murphy Hall. The facility, designed by Horst Terrill & Karst of Topeka, Kansas, measures about 11,500 square feet, nearly three times the size of KU's former Music Library, and houses on a single floor the Thomas Gorton Music Collection as well as dance materials.

The library provides new and enhanced services, ample collection shelving, and improved study and learning spaces. It includes several study carrels, electronic resources workstations, comfortable seating, a small group study room, a microform room, and a seminar room. In addition, a Music and Dance Department computer center is accessible from the library. Perhaps best of all, almost 15,000 volumes of music and dance materials that had been shelved elsewhere because of the space constraints of the former facility have been brought together in the new library.

The centerpiece of the library is the Joe and Joyce Hale Media System, installed by American Audio Systems. The Hale Media System features a media console with numerous audiovisual components and a computerized switching matrix that allows remote-controlled playback to 28 hardwired media carrels, the seminar room, and the group study room. All media carrels are equipped with a Korg Triton 61-key synthesizer, a remote control, a headphone amplifier, and a mini-disc recorder. Several of the carrels are also equipped with video monitors or computer workstations with software for music (Free Style and Finale) and dance (Life Forms).

Additional information about the facility and its services is posted on the library's Web site at <http://www2.lib.ukans.edu/~musiclib>. Vic Cardell, KU's Music & Dance Librarian, will also be giving a slide presentation on the facility at MLA in New York.

Education Committee Issues Call for Poster Sessions in New York!

There will be three broad categories of poster sessions:

- Recently completed research
- New and innovative library or music library projects
- Imaginative, systematic efforts at resolving practical library or music library problems.

Guidelines For Submission

Entries must be submitted on an official entry form (see page 15) by an individual or a group of librarians. Submissions will be evaluated by the MLA Education Committee, sponsor of

the event. Criteria for selection will include quality, innovation, and suitability for a Poster Session presentation. Once a submission is accepted, the presenter will receive detailed guidelines concerning preparation.

Only 12 presenters will be accepted.

An e-mail address, phone number, fax number and mailing address must be included on the application form to ensure delivery. Final selections will be made and authors will be notified by November 17, 2000.

The abstract should include the following:

- Title (a concise title indicating the contents of the abstract)
- Authors, institutions, city and state
- Content of the abstract

** If this is a research project, the abstract should contain a statement of the problem under investigation, methodology used, results and conclusions.

** If this is a description of a problem-solving strategy, the abstract should contain a statement of the rationale and planning involved, description of the strategy or program, evaluation and conclusions.

2001 Poster Sessions Submission Form

TITLE: _____

PRESENTER(S): _____

CATEGORY: _____ Recently completed research
_____ Innovative library projects
_____ Solutions to practical library problems

Print Abstract in the Space Provided Below (single spaced)

The deadline for the receipt of applications is October 20, 2000

Applicant's Name: (Please Print) _____

Applicant's Signature _____

Address: _____

Telephone: _____ **FAX:** _____

E-MAIL: _____

If you have further questions or if you wish to submit this form via electronic mail, please send mail to Kathy Abromeit:
email: Kathleen.Abromeit@Oberlin.edu • phone: (440) 775-8280 • fax: (440) 775-8942 • mailing address: Oberlin College,
Conservatory Library, Oberlin, OH 44074. *Thank you!*

Transitions

Pamela Bristah, Music Librarian, Wellesley College, Wellesley, MA

Keith Cochran, Music Librarian, Ball State University, Muncie, IN

Joan O. Falconer, Retired as Music Librarian, University of Iowa

Marlena Frackowski, Music Librarian, University of Arizona

Joseph Hafner, Manager of Partnership Development Section, Indianapolis-Marion County Public Library

Anne Harlow, Reference Librarian, Performing Arts Subject Specialist at Temple University, Philadelphia

Harriete Hemmasi, Associate Dean of the Libraries and Director of Technical Services, Indiana University, Bloomington, IN

Mary Huismann, Music Cataloger, Univ. of Minnesota, Minneapolis

Margaret Kaus, Associate Professor and Music Cataloging and Reference Librarian, University of Tennessee, Knoxville

Rebecca Koblick, Print Librarian, Rodgers & Hammerstein Archives of Recorded Sound, The New York Public Library for the Performing Arts

Andy Leach, Assistant Librarian, Center for Black Music Research, Chicago, IL

Paula Matthews, Music Librarian, Princeton University

Kevin McLaughlin, Performing Arts Librarian, California Institute of the Arts, Valencia, CA

Ruthann McTyre, Head, Rita Benton Music Library, University of Iowa, Iowa City

Kevin Meadows, visiting assistant music librarian, University of Illinois at Urbana-Champaign

Laura Prichard, Assistant Head, University of California-Berkeley

Laura Probst, Head of Public Services, Pennsylvania State University

Gordon Rowley, Librarian of the Peninsula Music Festival Orchestra, Ephraim, Wisconsin

Kerri Scannell, Fine Arts Librarian, University of Kentucky

Avery T. Sharp, Music Librarian, Baylor University, Waco, TX

Alicia Snee, Fine Arts Librarian, California State University, Sacramento

G. Dale Vargeson, Catalog Librarian, Sibley Music Library, Eastman School of Music, Rochester, NY

Calendar

September 28-30, 2000

Midwest Chapter Meeting

University of Wisconsin, Madison, WI

October 6-7, 2000

Texas Chapter Meeting

San Marcos, TX

October 14, 2000

New England Chapter Meeting

Wesleyan University, Middletown, CT

October 20-21, 2000

New York State/Ontario Chapter Meeting

Cornell University, Ithaca, NY

October 26-28, 2000

Southeast Chapter (SEMLA) Meeting

Loyola University, New Orleans, LA

27 October 2000

Deadline for *MLA Newsletter* issue #123

November 17-18, 2000

Atlantic Chapter Meeting

University of Pittsburgh, Pittsburgh, PA

Correction

The editor apologizes for not catching a typographical error on page 3 of last issue (no. 121) of the *MLA Newsletter*. Among the former *Notes* editors whose fine work is mentioned, William McClellan's name was misspelled.

Additionally, Kristina Shanton, author of the Outreach subcommittee's article on page 10 is not its chair. Chair of the Outreach subcommittee is Allie Goudy.

Profuse apologies from the editor.

Dan Zager, Music Librarian, Sibley Music Library, Eastman School of Music, Rochester, NY

•
Nathan Eakin, recently retired from the the Music Library, Washington University in St. Louis, passed away September 25.

•
It is with deep sadness that we announce to the Music Library community the death of **Phil DeSellem**, Special Materials Cataloging Division/Library of Congress, on July 29, 2000. Contributions can be made to the Phillip DeSellem Memorial Scholarship Fund, Capital Hill Arts Workshop, where Phil taught for many years and helped produce many musical productions. The Capital Hill Arts Workshop is located at 545 7th Street, SE, Washington, DC 20003. (202) 547-6839.