“The People You’ll Meet, The Things You’ll See”

Story on page three
President’s Report

Paula Matthews,
Princeton University, MLA President

As the excitement for our New York meeting mounts, I want to take this opportunity to thank Michael Rogan, Program Chair; Jane Gottlieb and John Shephard, Co-Chairs of the Local Arrangement Committee; Don Roberts, Convention Manager, and the scores of others who have worked so hard towards making this 70th Anniversary Meeting so special. This newsletter is full of information concerning the content and context of this meeting, and I urge you all to do preliminary exploration on all the sights and sounds that make New York one of the centers (if not the center) of the Musical World. It is also the home of some of our greatest music libraries and archives, and of some of our most beloved and generous music librarians. While there has been concern expressed about the cost of meeting in this fair city, we all hope that the once-in-a-lifetime opportunity to be in a place where music (and the population) never sleeps will prove irresistible. (And, as MLA’s own Renee McBride so said well, all the money it costs to go to New York in 2001 can be won back in the casinos in 2002!) Please visit the MLA New York Meeting web site at www.musiclibraryassoc.org/wh_meet_nyc2.htm

I have been surrounded by people of energy, wisdom, optimism and intelligence who have struggled to maintain civility, courage and courtesy during trying meetings and long conference calls.

Orkiszewski, the intent of the program is to be simple and informal. A pink form in your registration packet gives further detail, and you may also contact Paul directly at orkis@rice.edu. Participation in this program is an investment in the future of our profession! Even if you are not able to sign up as a mentor/mentee, I hope that all of us join together to welcome the First Time attendees, as well as Dance and Theatre librarians, to our Conference.

This is my last presidential column, and I won’t be able to express adequately my appreciation and affection for those within the Association who have shown such kindness and support during the past two years — difficult years for the Association, and for the Boards of Directors serving during this period. Rather than a long list of names here, I will attempt to describe the atmosphere of work that has made working with so many fellow librarians such a privilege. At the end of his term as MLA President, Don Roberts wrote in the November-December 1992 Newsletter (No. 91) of the endeavor to accomplish “ewaiin,” a Native American word that conjures the spirit of trying to “make MLA a better culture for everyone.” For over two years I have been surrounded by people of energy, wisdom, optimism and intelligence who have struggled to maintain a culture of civility, courage and courtesy during trying meetings and long conference calls. While often forced to eat from small plates full of prickly issues of management and lawyers/accountants rather than the meat and potatoes of music librarianship (on which we would all have preferred to dine), this group of good folk 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 of charge.

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: Linda Hartig, Technical Services Librarian, Carroll College, Carroll College, 100 N. East Avenue, Waukesha, WI 53186, lhartig@carroll1.cc.edu

The deadline for submitting copy to the editor for issue number 124 (March-April 2001) is 3 March 2001.

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.
A n exciting program is coming together for MLA members headed to New York City for the 70th Annual Meeting of the Music Library Association. New York is the nation’s nexus for the performing arts professions, and we are taking maximum advantage of the opportunity that provides us. MLA has invited other performing arts library professionals to join us, and members of the Theatre Library Association, the Committee on Research in Dance, and the ACRL/Arts Section Dance Librarians Committee will be attending, along with old friends and new MLA faces.

While our guests have been invited to share mutual concerns informally and trade ideas in such areas as Membership, Development, Education, and Legislation (all MLA Standing or Special Committees), there will be plenty of formal, programmed events that will bring us together—starting with the opening plenary session Thursday morning, “Documenting the Present for the Future.” Scheduled for the spectacular Bartos Forum (see cover photo) of the Humanities and Social Sciences Library of The New York Public Library, 5th Avenue and 42nd Street, panelists from NYPL include Susan T. (Suki) Sommer (Chief, Music Division), Moderator, Betty L. Corwin (Director, Billy Rose Theatre Collection, Theatre on Film and Tape Archive), and Madeleine Nichols (Curator, Jerome Robbins Dance Division). In addition, fabled Broadway producer and director Hal Prince has been invited to address us.

Other occasions to learn from and with our performing arts colleagues include “Broadening Our Horizons: Multidisciplinary Librarianship Jobs in the Arts” (at the Personnel Subcommittee’s Interview Workshop), “A Core Collection in Dance” (presented by Mary Edsall, President of CORD, at the Bibliography Roundtable), “Multimedia Materials in Caribbean Music and Dance” (by NYU’s Gage Averill at the World Music Roundtable), the Reference Performance Subcommittee’s Reference Refresher (devoted to Theater Music and Dance), and a live interview with Broadway musical theater composer and legend Jerry Bock (at the Musical Theatre Roundtable). Chances to have further dialogue abound—with many other sessions on stimulating topics — so many I must apologize for not being able to list them all here; please visit http://www.musiclibraryassoc.org/nycmeet/wh_meet_nyc.htm for a preliminary program — as well as ample coffee break and reception events for casual schmoozing.

The New York Public Library is not the only world-class resource that MLA is drawing upon to provide a thrilling conference for all attendees. Other only-in-New-York, must-not-miss presenters hail from Carnegie Hall, the Pierpont Morgan Library (at a joint session of the Archives Roundtable and the Conservatories Roundtable), the Museum of Modern Art (at a joint session of the Film Music Roundtable and Sheet Music Roundtable), the Jewish Theological Seminary, and YIVO Institute for Jewish Research (at the Jewish Music Roundtable). Including tours, receptions, and “out-on-our-own” opportunities led by Local Arrange-
contributed to an environment of trust and responsibility that allowed things to move forward when stalled, and was willing to acknowledge mistakes and do their best to correct them. I am left with a enormous amount of respect for the members of the MLA Boards of Directors, historical, and have great confidence that Jim Cassaro and the MLA Presidents who follow him will carry this good will into a future culture of good-spirited discourse and active discussion that keeps our Association lively and fluid within a world of change. (Having written this: three names pop out who deserve special gratitude: Diane Parr Walker, Robert Chodacki Ford and Ned Quist.) I happily anticipate less time writing letters of a formal nature and being on the phone, and will follow one of my literary heroes, E.B. White, in that regard. [footnote #1]

I look forward to seeing as many of you as possible in New York City February, 21-24, 2001. It is an important time in the history of the Association to come together, find common ground, discover and explore topics of related musical interests — and to celebrate MLA’s 70th Anniversary! ■

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Two Letters, Both Open

New York, N.Y.
12 April 1951
The American Society for the Prevention of Cruelty to Animals
York Avenue and East 92nd Street
New York 28, N.Y.

Dear Sirs:

I have your letter, undated, saying that I am harboring an unlicensed dog in violation of the law. If by “harboring” you mean getting up two or three times a night to pull Minnie’s blanket up over her, I am harboring a dog all right. The blanket keeps slipping off. I suppose you are wondering by now why I don’t get her a sweater instead. That’s a joke on you. She has a knitted sweater, but she doesn’t like to wear it for sleeping; her legs are so short they work out of a sweater and her toenails get caught in the mesh, and this disturbs her sleep. If Minnie doesn’t get her rest she feels it right away... You asked about Minnie’s name, sex, breed and phone number. She doesn’t answer the phone. She is a dachshund and can’t reach it, but she wouldn’t answer it even if she could, as she has no interest in outside calls. I did have a dachshund once, a male, who was interested in the telephone, and who got a great many calls, but Fred was an exceptional dog (his name was Fred) and I can’t think of anything offhand that he “wasn’t” interested in. The telephone was only one of a thousand things. He loved life - that is, if by “life” you mean “trouble,” and of course the phone is almost synonymous with trouble....

Sincerely Yours,
E.B. White

A CLEAR MIDNIGHT

This is thy hour O Soul, thy free flight into the wordless,
Away from books, away from art, the day erased, the lesson done,
Thee fully forth emerging, silent, gazing, pondering the themes thou loveth best.

Night, sleep, death and the stars.

Walt Whitman, From Leaves of Grass (1891-92)

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President’s Report

Helmut Kallmann Prize in Music Librarianship Presented at Toronto Conference

The Canadian Association of Music Libraries, Archives and Documentation Centres / l’Association canadienne des bibliothèques, archives et centres de documentation musicaux is pleased to announce the presentation of the inaugural Helmut Kallmann Prize to Jane Ann Pearce Baldwin (London, Ontario) at the Toronto 2000: Musical Intersections conference on November 4, 2000. Presenting the award were Dr. Kallmann himself and Timothy Maloney, the current Director of the Music Division at the National Library of Canada. Jane’s significant contributions to music librarianship, scholarship and her superb mentoring abilities were highlighted. Jane’s career included appointments at Wilfred Laurier University and the University of Western Ontario; she served on the CAML Board, and on several international cataloguing committees. Receiving the award on Jane’s behalf were her husband Barrow Baldwin and their daughter Julia Baldwin.

The Helmut Kallmann Prize for Distinguished Service to Music Libraries and Archives was named in honour of Dr. Kallmann, first Chief of the Music Division at the National Library of Canada and one of the founding members of CAML/ACBM.
Y ou know that it is the autumn on MLA-L when librarians begin soliciting suggestions for Halloween music. Elizabeth Walker’s (Curtis Institute) request for Halloween-oriented chamber music resulted in a long list of suggested works and arrangements. The list, which includes Gounod’s *Funeral March of a Marionette* (the Alfred Hitchcock TV theme), Bach’s *Toccata*, BWV 565, and movements from Orff’s *Carmina Burana*, is too lengthy to be included here. For the complete discussion of this and other topics on MLA-L, please consult the MLA-L archives at http://listserv.indiana.edu/archives/mla-l.html.

MLA-L is a medium for answering questions and sharing information about music and music libraries. It is also a forum for the discussion of issues relating to MLA and its members. In this latter role, MLA-L saw several topics discussed. In October, the *MLA Newsletter* moved to an electronic format, available from the MLA web site. This event sparked an extended discussion. Many readers enjoyed the new format and colorful layout, but several concerns were raised. How will the electronic newsletter be archived? Can the newsletter move towards becoming a “truly electronic newsletter” rather than a computerized version of the print? Some readers, such as Darwin Scott (Brandeis), questioned whether the move to an electronic-only newsletter was the correct one at this time. For many, there are accessibility and readability issues.

MLA Fiscal Officer Brad Short (Washington University) described the budgetary considerations that necessitated several cost-cutting measures, including the move to a newsletter in electronic format. He lauded the efforts of those who had worked so hard to make the electronic newsletter a reality, and acknowledged that the move has ramifications for many at the local level. Newsletter editor Linda Hartig (Carroll College) replied to the issue of archiving, reporting that a copy of the electronic newsletter is printed for the MLA Archives and that immediate past issues will be available on the MLA web site. Some discussion about having the newsletter available in print is in order, she said, based upon the number and intensity of the responses she had received. Leslie Troutman (University of Illinois) assured readers that the suggestions and comments being offered will be compiled and placed on committee agendas for discussion at the annual meeting in New York.

Travel funding and the location of MLA annual meetings was the focus of another exchange. Laurie Gibson, reacting to news that MLA was considering Hawaii as a site for an annual meeting, questioned how many librarians would be able to afford to attend such a meeting. As some respondents noted, travel funding at many institutions is minimal. Renee McBride (UCLA) ventured that “things even out over time.” The New York City meeting will be expensive for her, being on the west coast, but future meetings in Las Vegas and Austin will be closer and more affordable. Stephen Wright (Northern Illinois University) countered an idea put forth by some, that people who cannot easily afford a meeting should simply not attend. He related that his school, (like many others) expects librarians to attend conferences and serve on committees. Deciding not to attend in these instances is difficult. Steve also noted, for those interested, that there is an ARL “SPEC Kit” titled *Travel Policies in ARL Libraries*. Don Roberts (Northwestern University) informed everyone that the MLA Board had decided not to pursue Hawaii as a meeting site at this time.

In another discussion, Mickey Koth (Yale University) suggested that it is time for MLA to allow members to request that their names and addresses not be included in mailing lists sold to other organizations. She has, for many years, been bothered by the mailings sent to her at home as a result of this practice. Bonna Boettcher explained...
E-Mail Digest

continued from page five that the MLA mailing list is available for rent for single uses, and provides needed income to the organization. She asked that those with concerns about this practice contact MLA President Paula Matthews (Princeton).

There were, of course, many shorter discussions on MLA-L. Was Henry VIII the composer of Greensleeves? Penny Papangelis (Western Kentucky University) learned that the answer is “no.” The history of Greensleeves can be found in Fuld’s Book of World Famous Music, now in its fifth edition.

Paul Cary (Cleveland Institute of Music) asked for suggestions of fonts that include the flat symbol. Among those suggested were SaxNViolinsSSK, SaxNViolinsLightSSK, ConcertoSSK, and Petrucci. Several people remarked that Microsoft Word and WordPerfect both include some basic music symbols in the fonts that ship with the programs.

Gail Culler’s (University of Northern Iowa) request for criteria to use in choosing items to be shelved separately as “mini scores” sparked a discussion on the meaning of the term “miniature score.” For many, it is a size designation, usually around 21-23 cm. In descriptive cataloguing, however, the term does not imply a size for the item; rather, it denotes that the notation and/or text is reduced in size. The item itself could still be rather large, as is the case with some modern compositions. These two definitions of the term create confusion for librarians and users alike.

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!

Ask MLA

Rutbann Boles McTyre, “Ask MLA” Moderator

Quick! What’s your definition of a successful music librarian? I bet it won’t be the same answer that I give—or that a cataloger or a conservatory librarian might give. That’s the point of the “Ask MLA” session in New York this coming February. There is no single “final answer.”

In the literature of music librarianship, several authors (Kinkeldey, Weichlein, Coral, Young, and Ochs, to name a few) have addressed the core requirements necessary to become a music librarian. Those core requirements include the ability to read music, a knowledge of all types of music, familiarity with all types of equipment and a wide variety of formats where information is stored, and all of this in addition to all the skills required of a general librarian.

But what are the keys to success for a music librarian? There are all sorts of music librarians in all sorts of libraries. What marks a success in one situation may be completely different in another. While core requirements remain consistent, what are the “desired” qualifications that make for a successful music librarian in a public library or conservatory? What “secret weapons” are employed and how can we apply them to our own situation?

These questions can only be answered by music librarians themselves. This “Ask MLA” session will provide an open forum to share what we know, to learn from one another, and perhaps to identify trends in the education and employment of new music librarians.

As with “Ask MLA” sessions in the past, there will be a panel on-hand. This year’s panel will include Jean Morrow (New England Conservatory), Geri Laudate (University of Wisconsin), and Paul Orkiszewski (Rice University). Jean Morrow will introduce a draft statement currently under prepa-
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 124 is February 28, 2001. Please follow the citation style employed below.

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**Books**

*James P. Cassaro* (University of Pittsburgh).

*Jane Gottlieb* (Juilliard School).

**Articles**

*W. Robert Chapman* (Hartford Public Library).

*Jason Gibbs* (San Francisco Public Library).

*Jane Gottlieb* (Juilliard School).

*D.J. Hoek* (Wichita State University).

*Leonard J. Lehrman* (Long Island Composers Alliance).
Multiple publications in *Jewish Week*, *New York Times* and *Aufbau* see: http://www.artists-in-residence.com/~ljlehrman/

*Suzanne Mudge* (Indiana University, Archives of Traditional Music) and *D.J. Hoek* (Wichita State University).

*Susan T. Sommer* (New York Public Library).
In a welcome departure from our usually chillier October meetings, the Midwest Chapter met in Madison, Wisconsin, on September 28-30, 2000. A shortage of hotel space in Madison resulted in this pleasant temporal displacement, and chapter members enjoyed blissfully sunny yet cool weather throughout the meeting.

Most of the meeting sessions were held in the futuristic new Pyle Center on the University of Wisconsin campus, where program chair Lynn Gullickson (of Northwestern University) and local arrangements chair Steve Sundell (of the University of Wisconsin) staged a meeting full of fascinating and enjoyable events. Following an afternoon of committee meetings, chapter members strolled a bit farther into campus to the UW Memorial Union for a session of papers on “Fieldwork Forgotten: Alan Lomax Goes North” by Jim Leary of UW-Madison, and “Polka 101: An Introduction to a Midwest Tradition” by Richard March (Wisconsin Arts Board). After Mr. March’s articulate presentation, we were treated to a live performance by the Good Time Dutchmen Polka Band, who aptly demonstrated the remarkable range of polka music, as well as showing just how loud a polka band can really be. We were also favored by the presence of an increasingly rare phenomenon at library conferences — a hosted bar.

Back at the Pyle Center on Friday morning, after a continental breakfast, an array of administrative luminaries from the University of Wisconsin welcomed us. Rebecca Dodson-Webster of the University of Louisiana at Monroe followed with a presentation on the Curtiss Blake Collection of horn recordings at UW-Madison. Deborah Gillespie of the University of Chicago then led us through the minefield of “Legal Issues in the Music Library: Deeds of Gift,” and after a break, a panel consisting of Deb Reilly (UW-Madison), Tom Altmann (Milwaukee Public Library), Mary Wallace Davidson (Indiana University), and Ruthann McTyre (University of Iowa) continued to explore these thorny issues. We then repaired to the Ameritech Lounge for a lavish lunch and the chapter business meeting.

The afternoon session began with James Zychowicz, Patrick Wall, and Paul Ranzini of A-R Editions, speaking on “A-R Editions and Music Publishing: Past, Present, and Future.” They regaled us with descriptions of their high-tech music publishing operations, and presented a tantalizing glimpse of A-R’s plans for digital delivery of scores. We then bisected into two tour groups; one group toured UW’s state-of-the-art Mills Music Library, while the other ventured into the catacombs of the Wisconsin Historical Society’s Center for Film and Theater Research, led by the charming Maxine Fleckner-Ducey. That evening, we plunged unsupervised into Madison’s thriving nightlife.

On Saturday morning, after another continental breakfast, we reassembled for “Getting It All to Click: A Survey of Digital Technology Projects in Midwest Music Libraries.” An astute panel consisting of John Andries (Indiana University), Paul Cauthen (University of Cincinnati), Chuck Haddix (University of Missouri-Kansas City), Richard E. Jones (University of Notre Dame), Geri Lautdati (UW-Madison), and Brad Short (Washington University), updated us on the multitude of digital score and audio delivery projects in our chapter, ranging from simple audio

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Bruce Hall, Music Collection Intern at the University of Wisconsin Milwaukee’s Golda Meir Library, was awarded the 2000 Retirees Scholarship Award by the Midwest Chapter of MLA, an award instituted to honor Chapter members who have retired in the past year. It comes with a stipend toward the cost of attending the fall chapter meeting which was held 28-30 September at UW Madison’s Pyle Center. Bruce is a 3rd year student in the double masters program in Music History and Library Science at UWM and has worked in the Music Collection for over two years. Congratulations Bruce!
Chapter Reports

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reserves to intimidating and ambitious efforts to create true digital music libraries.

We adjourned shortly before noon, and many chapter members began their long journey home, though some tarried to explore the wonders of Madison's famed farmers' market in the capitol square.

Southeast

Gary R. Boye,
Appalachian State University

The annual conference of the Southeast Chapter of the Music Library Association took place at Loyola University in New Orleans on October 26-28. Local arrangements co-chairs were Laurie Phillips Gibson (Loyola) and Jeannette Cook Thompson (Tulane), who also served as members of the program committee, chaired by Margaret Kaus (U. of Tennessee). Most of us stayed at the Dominican Conference Center on the Broadway campus of Loyola—a short and pleasant walk past the beautiful homes on St. Charles Ave. to the main campus. The conference was successful on all levels: there were interesting and very useful presentations, inexpensive but comfortable and convenient accommodations, plenty of local attractions for non-conference hours, wonderful food and—for those of us in the northern reaches of SEMLA—a final fling with real summer weather with temperatures in the 80's and even a few lingering azaleas in bloom.

The conference was held in the new J. Edgar and Louise S. Monroe Library on the Loyola University campus. The semi-circular multimedia room was ideal and included the latest computer and audio technologies. George Dansker of St. Joseph Seminary College led off the first session on Friday morning with "New Orleans Opera Archive: A Legacy From the Past." Prof. Dansker discussed his involvement in the discovery and cataloging of over 300 taped performances by the New Orleans Opera from 1954 to 1969. Many of these recordings contain unreleased performances and are of great aesthetic and historical interest. Thirteen of these recordings have been released by VAI (http://www.vaimusic.com). While the specific topic of the paper was opera, Dansker raised important and thought provoking issues in such areas as recording technology, copyright, sound quality, and cataloging, that could be applied to live recordings of any repertoire.

The second presentation was by Yale Fineman (Duke), discussing "DW3: Classical Music Resources, an annotated web-biography" (http://www.lib.duke.edu/music/resources/classical_index.html). Many of us use this site regularly, and it was interesting to learn of its genesis and the theories behind its organization. We were left with a greater appreciation of the failings of common search engines and the importance of professional, non-commercial involvement in such areas as this. The presentation generated quite a few questions and comments from the attendees. Afterwards, several of us toured the Monroe Library with Dean of Libraries Mary Lee Sweat.

After lunch, New Orleans composer Dr. Stephen Dankner spoke about "Music Composition in the New Millennium." Dr. Dankner played recordings of five different pieces, including one of his own in what he termed a Neo-romantic style. He discussed the return towards tonality in many composer's works after about 1970 and gave interesting insights as to the role of the composer in twentieth-century academia. The next presentation, "Hymnbooks to Hit Songs: A Virtual Exhibit," was given by Mayo Taylor of the Center for Popular Music at Middle Tennessee State University. Those of us who attended last year's meeting in Murfreesboro remember this very interesting exhibit in the display cases of the Special Collections Library. Mayo discussed the current project of making this exhibit available online and touched on many of the difficulties of making a standing exhibit a virtual one.

The day's final presentation was by Pauline S. Bayne (University of Tennessee) and Lois Kuyper-Rushing (Louisiana State University). They discussed two approaches to digitizing audio reserves. Tennessee has followed the University of Wisconsin model of making audio reserves available to students either on-campus or off; the reserves were only available to students enrolled in the particular course and only during the semester that the course was being taught.

More information on the program can be obtained at http://www.lib.utk.edu/~reserve/online. LSU restricts the use of audio reserves to computers within the music library. Both presenters discussed some of the technical and staffing issues involved in an audio reserves program, as well as problems with copyright and faculty cooperation. A lively discussion followed. To round out the day, Laura Dankner provided a tour of Loyola's music library to several attendees.

One of the highlights of the conference was Friday's banquet at Zachary's Restaurant. We all now have new gustatory standards for jambalaya and andouille sausage, as well as Creole-style bread pudding and sweet potato pie. The atmosphere was relaxed and the service excellent.

On Saturday, Lenny Bertrand (Tulane) gave a practical presentation on audiovisual maintenance in the music library, including detailed photographs and "do's and don'ts" in cleaning CD, cassette, and reel to reel players, as well as turntables and VCRs. The number of questions during and immediately following the presentation indicated keen interest in the subject. The final presentation, by Alfred Lemmon of the Historic New Orleans Collection, was entitled "The Bill Russell Jazz Collection: A Private Collection Open to the Public." Mr. Lemmon discussed the life and work of Russell and how his collection wound up in the historical archive of the University of New Orleans. He also discussed the possibilities of converting the collection to an electronic format and the potential for other collections to be developed and made available online.
As MLA's Plan 2001 nears the end of its fifth and final year, the Implementation Task Force would like to thank the membership for its unprecedented accomplishment and teamwork as we worked together to address the goals of the strategic plan. Plan 2001 has been truly an association-wide initiative that drew upon the time, expertise, and support of the current and past Board, special officers, editors, committees (both established and ad hoc), roundtables, and especially the membership at large to conceive, analyze, and implement specific projects aimed at increasing and enhancing MLA’s visibility, intensifying development efforts, expanding continuing education programs, and enhancing the effectiveness of the association’s internal operations.

All of the Plan’s objectives were addressed; most of them have been fulfilled, and work on the few other remaining ones is well underway. Between now and the annual meeting in New York, members of the Implementation Task Force will be contacting all committees and working groups for up-to-date information about ongoing work to address the Plan’s initiatives. We will also be looking to persons holding positions in the administrative structure to help us review and summarize activity over the five-year plan so that we can submit a thorough final report to the Board and to the membership. The Task Force plans to submit its final report to the Board in May 2001. Once the final report is adopted by the Board, it will be submitted for publication in Notes as a response and closure to Mary Wallace Davidson’s report that appeared at the beginning of the implementation period (Notes, June 1997, pp. 1092-1105).

Even though the current five-year plan is coming to a close, given the fast-changing nature of all information-related professions, the Task Force feels strongly that we can’t wait another twenty years to address strategic planning. Rather, these efforts should be incorporated with some degree of regularity into the organizational culture. To that end, we will recommend procedures for the ongoing maintenance of the Plan objectives, a review of the self-study process, and steps that MLA might take to incorporate periodic strategic planning into its operating procedures.

**Concert Reflects the Goals of Plan 2001**

To mark the end of the formal implementation period, the MLA Board and the Ad Hoc Task Force on Plan 2001 Implementation invite the membership to a special Plan 2001 concert and reception held in conjunction with the annual meeting in New York at the beautiful new Harold M. Prohansky Auditorium at the Graduate Center of the City University of New York. The venue will be provided to MLA courtesy of the RILM International Center and the Barry S. Brook Center for Music Research and Documentation. These facilities will be open for a tour early before the concert, which begins roughly at 7:00 PM. Please note: because of the size of the auditorium, attendance must be limited to the first 375 people who arrive displaying their MLA registration badges. In keeping with the forward-looking, inclusive spirit of Plan 2001, the concert program will feature a number of guest artists performing a diverse program of 20-century American piano and vocal music that reflects the wide-ranging forms of musical expression readily available for study in most music libraries today. Because the program is being built “benefit-style,” the exact works to be presented and the names of the participants will be announced closer to the event. The program will also include the world premiere performance of a “gift” to MLA by one of New York’s prominent composers.

The concert and reception will conclude in time for attendees to enjoy dinner at one of New York’s 18,000 restaurants or to catch an 8:00 PM performance. For those of you seeking a more visceral experience of nature, consider a nighttime trip to the observation deck on the 102nd floor of the Empire State Building (just steps away from the concert venue). In addition to experiencing a spectacular and energizing view of human endeavor and achievement, what better place to contemplate further MLA’s future and the role our association should play in the world at large?

**Ad Hoc Task Force for Plan 2001 Implementation**

James Cassaro, David Farneth (coordinator), Jane Gottlieb, Paula Matthews, Leslie Troutman, Diane Parr Walker, and Daniel Zager

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**Chapter Reports**

continued from page nine the city. He also brought several Hollinger boxes that the archive has modified to hold 78 rpm recordings and discussed ways in which the collection is being preserved and organized. Finally, one of his assistants, Nancy Ruck, discussed plans for using Encoded Archival Description (EAD) on the finding aids of the collection. (For more, see [http://www.hnoc.org](http://www.hnoc.org) and follow the “What’s New” link to the William Russell Collection.) Following the business meeting, at which we were privileged to have MLA President Paula Matthews address us, several attendees toured the Tulane University Music Library.
ARSC Seeks Grants Applications

The Association for Recorded Sound Collections (ARSC) Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Specific projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public’s understanding and appreciation of the lasting importance of recorded sound. Recipients are encouraged to submit articles about their projects to be considered for publication in the ARSC Journal.

Both ARSC members and non-members are eligible for grants in amounts up to $1000. Grant funds can be used to underwrite clerical, travel, and editorial expenses; funds may not be used to purchase capital equipment or recordings, to reimburse applicants for work already performed, or to support projects which form part of a job or academic program. Grant recipients are required to submit brief descriptions of their projects for publication in the ARSC Journal and documentation of their expenses before reimbursement; and funds must be disbursed within eighteen months of the grant award.

Applications for an ARSC grant should include:
1. A summary of the project (one page maximum), with samples of the work attached if possible,
2. A budget covering the entire project and highlighting the expenses the ARSC grant will cover (one page maximum),
3. A curriculum vitae,
4. An indication of the prospects for publication or other public presentation of the project results.

Applications should be sent to Grants Committee Chairman Richard Warren, Historical Sound Recordings, Yale University Library, P. O. Box 208240, New Haven, CT 06520-8240, U.S.A. The deadline for receipt of applications is February 28, 2001. Grants will be awarded at the ARSC Board of Directors meeting held each spring in conjunction with the ARSC Annual Conference.

Handel Festival Call for Papers

The 2001 Maryland Handel Festival & Conference, which will feature performances of Theodora and Jephtha, marks the conclusion of the Festival’s twenty-year project of performing all Handel’s English oratorios in order of composition. To celebrate this achievement, we are planning a conference that we hope will prove to be one of the largest gatherings of Handelians in recent years.

The conference will have no “theme” per se. Instead, we hope that scholars will share what they feel is their most interesting and/or promising recent research. The conference will hopefully thus serve as a guide to the future of Handel studies.

The Festival & Conference will take place May 3-6, 2001, in the new, state-of-the-art Clarice Smith Performing Arts Center at the University of Maryland and will feature approximately four conference sessions.

Scholars are invited to send abstracts of no more than 300 words to the following address:

Richard King
MHF Program Committee
School of Music
University of Maryland
College Park, MD 20742

MLA Notes to be included in Project Muse

J. Mark Nolan,
Project Muse Manager

“We are extremely happy that the Music Library Association has decided to place Notes in Project Muse. It has been our goal to include music journals in Muse. The MLA’s decision will give more confidence to other publishers and scholarly associations faced with the decision of placing their music journals online.

Notes moves Muse forward in meeting other goals for 2001. Muse is a collaboration between Johns Hopkins University’s Milton S. Eisenhower Library and not-for-profit organizations. Even with its roots in an academic library, Muse has not offered journals that serve the library profession. Notes changes this shortcoming. Notes will be joined by Libraries and Culture and Portal: Libraries and the Academy. With its focus on music librarianship, music bibliography, the music trade, and music history, Notes adds well-rounded value to Muse. Notes is an important addition to the collection.”

Call for papers


The 2001 Conference theme is Teaching and Learning in the Twenty-First Century; the proposal deadline is March 7, 2001. For information, contact: SEM 2001 Program Committee, Society for Ethnomusicology, Morrison Hall 005, Indiana University, Bloomington, IN 47405, sem@indiana.edu, or http://www.ethnomusicology.org

Michael Largey, Program Chair
largey@msu.edu
MOUG Report

Michelle Koth, MOUG Secretary/Newsletter Editor

MOUG and OLAC sponsored a joint conference “Music and Media at the Millennial Crossroads: Special Materials in Today’s Libraries” in Seattle, WA 12-15 October 2000. Several MOUG members presented workshops: Ralph Papakhian (Indiana University), Score Cataloging Basics; Mark Scharff (Washington University in St. Louis), Sound Recordings; Jay Weitz (OCLC), Cataloging Video Recordings; and Linda Barnhart (UC San Diego), Internet Resources.

MOUG’s next meeting will be in New York City, February 20-21, 2000, prior to the MLA meeting. The Reference Services Committee finished its study of FirstSearch and presented its proposals and requests to OCLC. OCLC’s responses were published in MOUG Newsletter 75 (May 2000). Additionally, this committee made recommendations for music titles to be included in OCLC’s ECO. The list includes those journals most frequently cited in dissertations of 1993 across all music disciplines. The committee also put forth suggestions (more a wish list) for new music databases: The great megasong index, a digital Schwann, Baker’s Biographical Dictionary of Music and Musicians, the completion of Hill/Heyer, Duckles, and, if they are feeling real brave, Music-in-Print.

The MOUG website (http://www.musicoclcusers.org) got a facelift this year. What’s new on the site? Jay Weitz’s Question & Answers columns from the three previous newsletters (but not the most current newsletter) will be posted (http://www.musicoclcusers.org/newsqa.html).

Also this year, MOUG started a list serv. Cheryl Taranto (University of Nevada, Las Vegas) was instrumental in setting it up. To subscribe, send a message to listproc@nevada.edu. The main body of the text should read: subscribe moug@nevada.edu <your full name>.

To post a message to the list, the address is MOUG@nevada.edu. If you have problems getting on or off the list, or have questions about other commands available, contact Cheryl Taranto at ctaranto@ccmail.nevada.edu.

MOUG published the 7th edition of The Best of MOUG. It includes all the Library of Congress Name Authority File headings for those composers included in previous editions, as well as three new to this edition: Gliere, Grechaninov, and Martinu. There are lists arranged by thematic number for several composers. English cross references are given for titles by Slavic and Russian composers. Each list includes uniform titles and corresponding authority record control numbers and is current to August 1999.

The NACO Music Project continues to expand and to contribute prolifically to the authority file.

Libraries added this year are:

Center for Popular Music, Middle Tennessee State University
Michigan State University Music and Fine Arts Library
North Carolina School of the Arts Music Library
OCLC TechPro Music Unit
SUNY at Stony Brook
Tulane University Music Library
University of Akron
University of Cincinnati Music Library
University of Colorado, Boulder
University of Tennessee, Knoxville
University of Virginia
Wichita State University Music Library
Webster University

Statistics for the project as of March 31, 2000 are:

56,998 new name, name/title, corporate name, etc., authority records
683 new series authority records
57,681 total new authority records
17,077 updated name, name/title, corporate name, etc., authority records
90 updated series authority records
17,167 total updated authority records
74,748 total authority records created or updated by NMP members.

Boston Public Announces Alicia Monti Research Fellowship

The Boston Public Library is pleased to announce the availability of the Alicia Monti Research Fellowship for research in the collections of the Music Department. Besides its research collection, the Department is well known for its Allen A. Brown Collection, a collection of over 40,000 volumes which is extremely rich in 19th century opera and orchestral scores, part-songs, chamber music and documentation on musical life in Boston at the turn of the century. The Department also houses the Walter Piston Collection, the Koussevitzky Collection from the Koussevitzky Seranak residence in the Berkshires, Victor Young and Koudelka Collections. More recently, the Department has received the William Thomas McKinley and Leo Snyder manuscript collections as well as the archives of the Pro Arte Chamber Orchestra of Boston. The fellowship is intended to stimulate the use of special collections and manuscripts at the Boston Public Library and to provide new or additional access to original sources.

Appointments

The fellowship carries a stipend of $1000 and has a duration of one month.

A brief report or informal talk related to the research completed is to be presented as part of the fellowship experience.

Eligibility and Application

The Alicia Monti Fellowship supports doctoral, post-doctoral or equivalent research in the collections of the continued on the next page
Monti Research Fellowship

continued from the previous page

Music Department of the Boston Public Library. Applicants must be U.S. citizens and may not be employees or relatives of employees of the Boston Public Library. The Alicia Monti Fellow must be in residence during the summer of 2001. No special application form is required.

Applicants are asked to submit
• a resume,
• two confidential letters of recommendation, and
• a brief research proposal.

Research proposals should not exceed three (3) pages. The proposed dates of research must be included.

Submissions should be forwarded to:
Office of the President
Boston Public Library
P. O. Box 286
Boston, Massachusetts 02117-0286

The selection of candidates will be based on considerations involving
• the value of the project to the Library and to scholarship,
• the applicant’s ability to complete the project based on the documentation submitted, and
• the project’s timeline in relation to other proposals received.

As appropriate, the Library may seek the advice of an outside authority with academic qualifications or other equivalent expertise.

Deadline for Applications:
March 30, 2001

For Additional Information
Please contact:
Ms. Diane O. Ota
Curator of Music
Boston Public Library
617-859-2285

Editor Sought for
Music Cataloging Bulletin

The Music Library Association is seeking applications for the position of Editor of the Music Cataloging Bulletin (MCB). In addition to the duties and responsibilities in the current position description (see below), the Editor will be expected to take the initiative in the near future to develop and implement a plan for electronic publication, which may also include continuing to make MCB available in hard copy if necessary. Also, MLA is open to ideas on recasting MCB so that it best meets the needs of the music-cataloging community.

The position description follows:

The Editor of the Music Cataloging Bulletin is appointed by the President in consultation with the Board of Directors. The editor receives copy from the Music Section of the Special Materials Cataloging Division of the Library of Congress (sent automatically) and may solicit copy from other sources such as the Bibliographic Control Committee, reports on cataloging sessions at local and national meetings, and questions and recommendations from individuals. Questions on LC policy are submitted to the Music Section for comment before being published in the Music Cataloging Bulletin. The editor prepares camera-ready copy and oversees printing and distribution. The editor submits reports to each meeting of the Board of Directors and sends a copy to the chair of the Publications Committee. The editor is a member of the Bibliographic Control Committee and of the Publications Committee. The editor submits a budget to the Fiscal Officer. The editor receives an honorarium of $500 annually.

Required qualifications: experience as a music cataloger; excellent writing and communication skills; electronic access to Library of Congress authority records. Desired qualifications: editorial experience, experience preparing camera-ready copy for publication, experience maintaining electronic-mail distribution lists and Web pages. Interviews will be held in conjunction with the upcoming annual meeting in New York City, and the new Editor’s appointment will be effective immediately following that meeting. The committee is currently investigating means by which to consider candidates who are not able to attend the New York meeting.

Members of the search committee are Neil Hughes (chair), Linda Barnhart, Nancy Nuzzo, and Geraldine Ostrove. Please submit a letter of application (including a resume and sample publications and/or writing samples) and a list of three references to: Neil Hughes, Cataloging Department, University of Georgia Libraries, Athens, GA 30602-1641. Applications must be received by 22 January 2001.

The MLA Annual Reports section, traditionally published in the November-December issue of the Newsletter will be produced separately and available for download as soon as possible.
The life and works of Vincenzo Bellini (Catania, 1801 – Puteaux, 1835) are divided between an initial Italian phase and the Parisian consecration which climaxes with the premiere of *I Puritani* at the Théâtre Italien. We extend an invitation to participate to all of our musicologist colleagues interested by matters pertaining to the composer’s Parisian sojourn, ultimate musical creations and death, but also to relationships with the musical milieu, influences of French opera or the “silence” of Italian musicians in France. The studies may, for instance, concern the relationship of Bellini’s work with France (literary sources for the librettos, the two versions of *I Puritani*, the non-theatrical production), his reception on operatic stages and in the press, musical settings of Bellini themes and literary texts. In a more general way the contributions may further highlight the relationships among Sicilians and the French in the first half of the 19th century.

The symposium will take place on 5 and 6 November 2001, in celebration of the two-hundredth anniversary of the composer’s birth (3 November 1801). For each of the two days, 8 to 10 papers of 20-30 minutes are planned, each followed by 15 minutes of discussion. The working languages will be French, English and Italian. In order to help expedite publication procedures, the definitive text ready for printing will be requested at the end of the symposium, on floppy disc or printout, accompanied by a summary in English for the articles in French or Italian, and a summary in French for articles written in English. Free admission to all sessions. Travel and lodging will be at the expense of the participants.

Those interested are asked to fill out and send the information requested in the form at right before 15 January 2001.