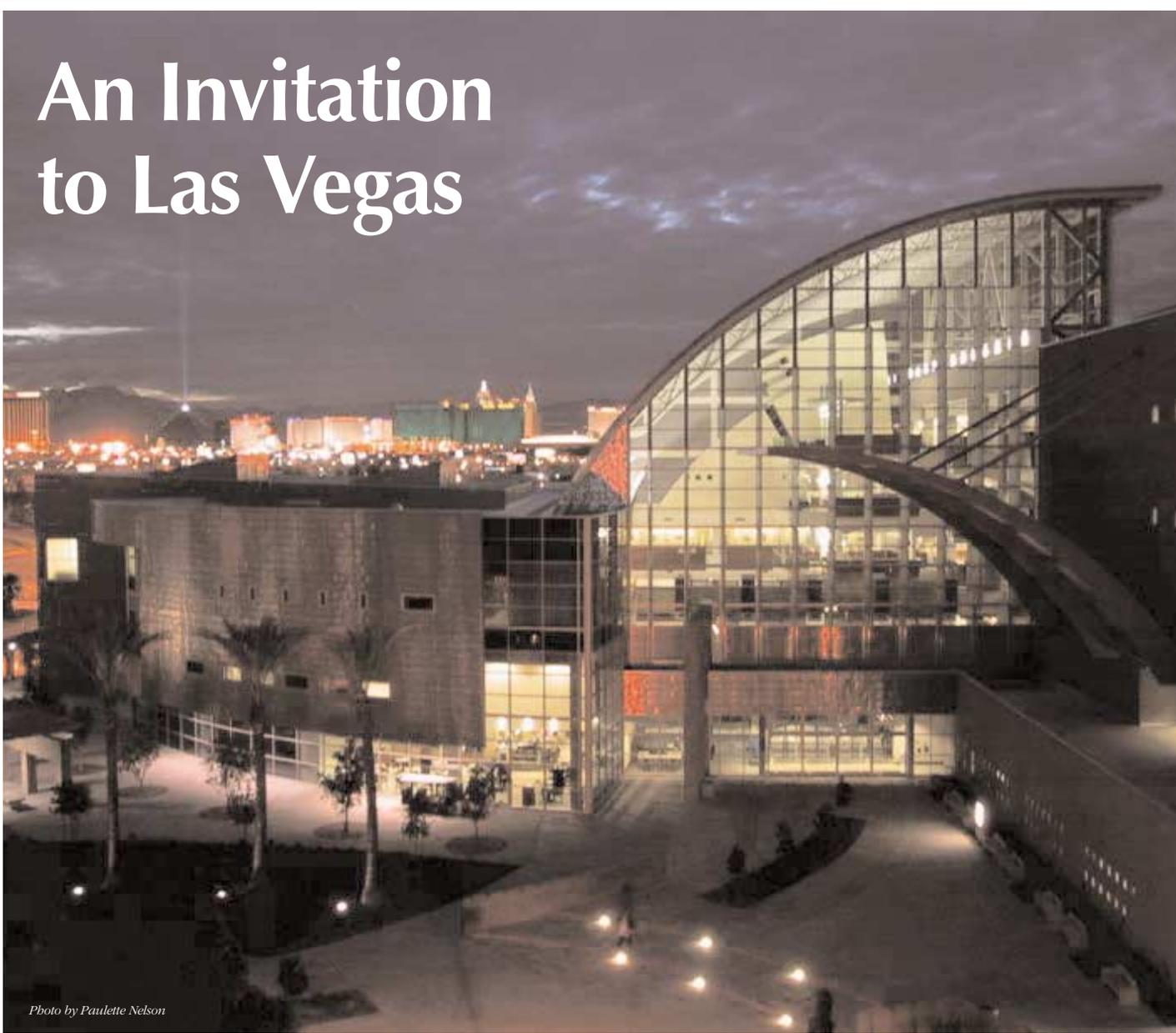


# MILA

N E W S L E T T E R

## An Invitation to Las Vegas



*Photo by Paulette Nelson*

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# President's Report

## President's Report

*Jim Cassaro, University of Pittsburgh*

The tragic events of September 11th, forever burned into our memories, have affected us all. Each of us responds in our own way, and life goes on. We carry on with our families, our careers, and our friends, but we are forever changed. My thoughts and condolences go out to all of our members and friends whose lives have been touched by this devastating experience.

Despite the anxieties that surface during trying times, the work of our Association continues to move forward. The Board of Directors met, in a somewhat unusual configuration, in Princeton, NJ, September 20-23, 2001. Several Board members, concerned with travel safety, felt that they could not physically attend the meeting so much of our work was conducted via conference call. This is not an arrangement that I would advocate for future meetings. But extraordinary times call for extraordinary measures. Our Parliamentarian, Allie Goudy, confirmed that this approach was constitutional, and that our votes were legal and binding. However, the lack of seeing body language, and the subtle nuances of language shared in a common space were missing. While the conference call approach focused our discussions with an efficient use of time, the energy to make sure all Board members were on the same page (via fax, phone calls, and numerous e-mail messages) was exhausting. But

we survived. My heartfelt thanks and appreciation go out to the Board members who did travel to Princeton (Michael Colby, Michael Rogan, Neil Hughes, and our Convention Manager, Gordon Rowley, and to our "hostess with the mostest" Paula Matthews) for their courage and dedication to keeping the Association's business going.

**We continue to streamline our management services process, with the help of A-R Editions, Inc.**

We continue to streamline our management services process, with the help of A-R Editions, Inc. In our first year with this firm, we have accomplished great things. As of November 1, 2001, they will assume financial responsibilities for the Association, including, but not limited to the cutting of checks, the bookkeeping functions, and the production of quarterly reports to authorized budget expenders (our officers, editors, and committee chairs). The folks at A-R Editions have also suggested ways in which the Association can save money and still maintain our high-level of quality service to our members (both individual and institutional). As of January 1, 2002 the Association will no longer offer a ten-percent discount to jobbers (Faxon, Ebsco, Swets) for distributing our journal, *Notes*. This will save the organization between \$5,000 and \$8,000 annually. A-R's wise counsel, that other publishers do not offer such a discount with no harm to revenue attained, comforted the Board which led to approval of this action. I am confident that other processes will be tightened in the near future, and that our association with A-R Editions will grow and flourish.

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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, c/o A-R Editions, Inc.; 8551 Research Way, Suite 180; Middleton, WI 53562, 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:

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The deadline for submitting copy to the editor for issue number 128 (March-April 2002) is 2 March 2002. 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.

# Invitation to the City of Lights

*Cheryl Taranto, University of Nevada-Las Vegas*

The Mountain Plains Chapter of MLA cordially invites you to the wonderful, exciting, never sleepy city of Las Vegas on February 18-21, 2002, for our annual meeting. The host hotel for our 2002 journey is the Riviera Hotel and Casino on the Las Vegas Strip. The Riviera Hotel and Casino features 2,100 newly renovated rooms, two specialty restaurants, a buffet (yes, Las Vegas is famous for its buffets), a health club, pools, and 2 tennis courts. For those of you who are curious about the Las Vegas wedding scene, there's even a Wedding Chapel located at the Riviera. While on the strip, you can take a world tour through Paris, Egypt, Venice, and Rome.

The Local Arrangements Reception will take you off the Strip, transporting you to the Liberace Museum where along with good food and a live jazz band, you will be able to tour the Museum. Along with Liberace's splashy collection of costumes, cars, jewelry, and of course, pianos, you will see beautiful European antiques and



paintings from the pianist's personal collection. You'll get to chat about the day's sessions with the strains of Liberace playing in the background. You may even have the opportunity to hear one of Liberace's pianos played by a piano student who happens to be on a scholarship supported by the Liberace Foundation. Also in the works are a tour to Hoover Dam and a self-guided tour of "must-see" places of the world.

Typical weather year-round for Las Vegas is sunny and dry. Average yearly rainfall is less than 4 inches; for February, 0.45 inches. The average daily high for February is around 63 degrees Fahrenheit; the average low is around 39. Some of the local events happening in Las Vegas during the conference include performances by Samulnori (February 15, 8:00 pm), Diana Reeves (February 17, 4:00 pm), and a premier of the opera based on the life of Frank Lloyd Wright entitled *Shining Brow*, by Daron Hagen (February 20, 7:30 pm.) All three of these will take place at the Artemus W. Ham Concert Hall at UNLV; contact (702) 895-4711 for more information. And, of course, all of the hotel/casinos along the strip have large production shows nightly, including two shows by Cirque du Soliel (at Bellagio and Treasure Island), Siegfried

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and Roy (at the Mirage), and the Blue Man Group (at Luxor). Las Vegas is also home to Blue Note Jazz Club, located in the Aladdin, and House of Blues, located at Mandalay Bay, both of which have nightly shows.

The Local Arrangements website at [www.library.nevada.edu/music/mla](http://www.library.nevada.edu/music/mla) will give you further information about climate, local events, hotel costs, and registration. The program web site is at <http://unitproj.library.ucla.edu/music/mla/index.htm>. Check both often for new information in preparation for the conference. In addition, the Local Arrangements Committee is still selling decks of playing cards as part of the fundraising effort for the MLA Las Vegas meeting. They will be on sale in Las Vegas at \$10 per deck. Be prepared to support the meeting through your purchase of this souvenir!

## MLA Sessions Highlight the Digital Domain

*Stephen Davison, UCLA*

The MLA Las Vegas program promises its usual eclectic mix of stimulating discussions, sharing of skills and experiences, hard core technical sessions, and prognostications about the future of our profession. There will be two plenary sessions, as has become the

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Photo by Paulette Nelson



*The new music library at UNLV. The night view (cover) is pure drama.*

# MLA Sessions Highlight the Digital Domain

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custom of late. The first will focus on the diverse, energetic, and to many of us perhaps, mysterious entertainment scene in Las Vegas. Our guides will include

Ken Hanlon and Joe Delaney, both intimately acquainted with the city and its culture, with a history to relate which will surprise us with its diversity. The subjects of the second plenary and the Ask MLA sessions are related, both focusing on the digital music library of the future. The Ask MLA session will provide us with a chance to exchange experiences and information about digital audio reserves, a service which has transformed the way in which music libraries are providing reserve listening services, and challenged many of us. This is a chance for us to learn from each other. The second plenary takes a broader view, and looks to the future.

What will the digital music library of the future “look” like? What is the legal framework for the development of such a library? What other services might we be providing? What additional challenges will we face? Speakers will include Mary Wallace Davidson and Sam Brylawski, experienced in the planning of digital services at Indiana University and the Library of Congress respectively, and Mary LaFrance of the UNLV Law School, an authority on copyright law.

The digital domain will be encountered in other sessions also: preservation (archiving digital material), sheet music (building digital collections), and world music (digitization “dilemmas”) for instance. Naturally metadata will continue to be a topic of intense interest and discussion. But our more traditional concerns are well represented, of course. The Best of Chapters session will address both collections (Alfred Lemmon and Nancy Ruck on the Bill Russell Jazz Collection) and practical matters (Deborah Gillaspie on deeds of gift). A glance at the program will confirm that other sessions also will provide the usual excellent forums for discussion of bibliography, collection development, bibliographic control, public services, and so on. Despite recent events, you can be assured that the MLA meeting will be as lively and informative as ever.

*Be there!*

## Calendar

|   |  |
|---|--|
| <p><b>January 18-23, 2002</b><br/>ALA Midwinter<br/>New Orleans, LA</p> <p><b>February 18-21, 2002</b><br/>Music Library Association<br/>Annual Meeting<br/>Las Vegas, NV</p> <p><b>March 2, 2002</b></p> | <p><b>April 26, 2002</b><br/>New England Chapter, MLA<br/>Brandeis University,<br/>Waltham, MA</p> <p><b>May 8-11, 2002</b><br/>Association for Recorded<br/>Sound Collections<br/>Santa Barbara, CA</p> |
|---|--|

Copy due for issue no. 128 to  
MLA Newsletter Editor

# President's Report

*continued from page two*

Our committees are also continuing to do the good work that characterizes our organization. The Development Committee (Ruthann McTyre, chair) is working on a logo to acknowledge the contributions of our corporate patrons and members. The Membership Committee (Sarah Dorsey, chair) has produced a new brochure to attract new members to our welcoming shores. Under the direction of Nancy Nuzzo, the Publications Committee is continuing its work on the music titles in JSTOR project. Our journal *Notes*, under the guiding force of Editor Linda Solow Blotner, continues in its long history of quality and scholarly literature in the field of music and music librarianship. We continue to look at the creation of an Affiliates Program, and are working to establish endowment funds to support the U.S. RILM Office and our journal, *Notes*.

By now you should have received your ballot of candidates for election to the Board of Directors. This year we will elect a Vice-President/President-Elect, three new Board Members-at-Large, and a Recording Secretary. My thanks to the Nominating Committee (Leslie Bennett, chair) for producing a very strong slate, and my thanks to the candidates for agreeing to run. As soon as the ballot arrives, please vote! This is a privilege of membership in our Association, and is a way for our members to assist in the governing process of the organization.

Our up-coming meeting in Las Vegas, February 16-21, 2002, is an event not to be missed! Program Chair, Stephen Davison (UCLA) and Local Arrangements Co-Chairs, Cheryl Taranto and Robert Follett have put together a provocative program and a series of social events that is sure to please everyone. And with the scintillating background of Las Vegas, how could we lose? I hope to see all of you there!

*Stephen Mantz, Davidson College*

The MLA-L community came together following the events of September 11 to share sorrow, concerns, and information. Librarians around the country, and indeed from around the world, expressed their concern for those in New York and Washington D.C. Immediately following the attack, librarians close to the affected areas reported on conditions there; some related their experiences on the day of the attack. Later, musical questions related to the tragedy began to appear. Who sang the solo at the National Cathedral service for the National Day of Prayer and Remembrance? (Denyce Graves) Who composed the Anthem sung by the Cathedral Choristers? (It is the hymn "Resignation" from *Southern Harmony*, arranged by Virgil Thomson.) From the recommendations of music librarians and others, Jim Heintze (American University) compiled a list of "musical works that may provide some comfort." Robert Chapman (Hartford Public Library) and others forwarded a Juilliard student's description of his experience playing for those working at "ground zero." Neil Hughes (University of Georgia) described a moving benefit concert in Manhattan, attended by several MLA Board members.

There were many other topics discussed on MLA-L in the past weeks (August-October). Compact disc shelving, geographical subdivisions in subject headings, reviews of the *New Grove*, and new volumes of the *Hallsche Handel-Ausgabe* are only a few of the subjects receiving attention. To see the complete discussion of these and other topics, consult the MLA-L archives (<http://listserv.indiana.edu/archives/mla-l.html>).

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The *New Grove* has been a recurring topic of discussion on MLA-L since the second edition appeared early this year. Brian Cockburn (James Madison University), however, noted

that the number of reviews appearing in the literature seems sparse, especially compared to the number written upon the appearance of the first edition. Jim Heintze reported that 160 reviews of the first edition appeared, representing a coverage that seems far greater than that given the second edition. But the original *New Grove* was not "just another reference book," pointed out Brian Newhouse (Princeton University). However good it is, the second edition hasn't the same novelty value as the first. Plus, added Newhouse, a year's lag time between publication and review seems about right for a multi-volume encyclopedia. Reviews will be appearing soon in *Notes* (Dec. 2001) and *Fontes artis musicae* (v.48, no. 3).

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Increasingly, it seems, compact discs previously issued separately are now being issued as sets. Sue Weiland (Ball State University) asked, how are people cataloging these? Set records give limited details. Responses ranged from those who throw out the boxes and catalog the CDs individually, to those who create records for both the set and the individual discs, to those who decide on a case-by-case basis. Rebecca Littman (University of Wisconsin, Milwaukee) noted that breaking apart box sets, or even multi-disc boxes, allows the discs to circulate separately, reducing wear and tear and the risk of loss.

In another cataloging discussion, Rebecca Jones (Vancouver Public Library) asked about the geographical subdivision of "medium of performance" subject headings. She had understood that geographical subdivisions were not to be used on these headings. Now, she is finding records for form/genre headings in the authority file that say geographical subdivisions are permitted. Other records still do not. What accounts for this inconsistency?

Geraldine Ostrove (Library of Congress) posted the answer. Recently, the Library of Congress adopted a policy that all headings of this type may be subdivided

geographically. This policy has been implemented for all newly established subject headings, and is being gradually implemented retrospectively.

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Paul Cary (Baldwin-Wallace College) polled librarians about how they shelve compact discs. According to the 49 responses, the typical library "stores its CDs on shelves in closed stacks, in accession number order, does not use compact shelving, circulates CDs to students, and has no significant loss or theft problem." The biggest surprise may be that 35 libraries reported that they circulate compact discs to students. Several people suggested that circulating to students reduces theft.

Despite early predictions that the computer age would usher in a "paperless" era, printing costs continue to be a big budget item for most libraries. Jim Heintze related that his library was under pressure to abandon their policy of charging for printing, now that electronic labs on campus allow printing for free. Would a shift from charging result in soaring costs? Replies seemed to indicate that whenever the printing is free, costs are greater.

•••

Queries about the music in television shows, commercials and films is increasingly common on MLA-L. Questions about "The Sopranos," *Steel Magnolias*, and *All the President's Men*, were posted. Sarah Cohen (Florida State University) asked for help in identifying a piece used in the London wedding episode of *Friends*. Katherine Furlong (Gettysburg College) found an answer on a "Friends" website: the music used just before the wedding march is an arrangement of the song "Walkaway" by the group Cast.

Diane Steinhaus (University of North Carolina at Chapel Hill) turned to MLA-L for suggestions of songs on the subject of libraries. The responses fell into roughly three categories: 1) Public Libraries/Children's Songs; 2)

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# Email Digest

*continued from page five*

Show Tunes/Art Songs; and 3) Parodies. Among the songs suggested were "A Trip to the Library" (Harnick & Bock), "Love in the Library" (Jimmy Buffet), and "There is no Frigate like a Book" (Kershner & Dickinson).

•••

Libraries with subscriptions to the *Hallische Handel-Ausgabe* (HHA)

received a new volume in this set (Ser. 4, Bd. 2), replacing a volume published 1956. John Roberts (UC Berkeley) explained that in the early days of the HHA, some of the volumes were produced using low editorial standards. Bärenreiter has agreed to replace some of these volumes with newly edited texts. Many librarians added that the old volumes should not be discarded; they can be used to

teach about scholarship and editing practices.

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Fridays seem to bring forth some of the more entertaining queries on MLA-L. One example was Laurie Sampsel's (University of Colorado, Boulder) request for Leroy Anderson's "Bugler's Holiday" arranged for three soprano recorders.

## 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 128 is February 28, 2002. Please follow the citation style employed below.

Sarah Dorsey  
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### BOOKS

#### **Sharp, Avery, T. (Baylor University).**

*Choral Music: A Research and Information Guide* by **Avery T. Sharp** and James Michael Floyd. New York: Routledge, 2001. [ISBN: 0824059441]

#### **Zavac, Nancy (University of Miami).**

*A Handbook for Preparing Graduate Papers in Music* by J. David Boyle, Richard K. Fiese, and **Nancy Zavac**. Houston, TX: Halcyon Press, 2001. [vi, 122 p. ISBN: 0970605463]

### Articles and Chapters

#### **Campana, Deborah (Oberlin College).**

"As Time Passes." In *Writings Through John Cage's Music, Poetry, and Art* edited by David W. Bernstein and Christopher Hatch. Chicago: University of Chicago Press, 2001. 120-136.

#### **Christensen, Beth (St. Olaf College), Mary Du Mont (Rice University), and Alan Green (Ohio State University).**

"Taking Notes: Assessing the Performance of Reference Service in Academic Music Libraries." *Notes: Quarterly Journal of the Music Library Association* 58, no. 1 (September 2001): 39-54.

#### **Green, Alan (Ohio State University).**

"The RILM Project: Charting the Seas of Modern Musicological Literature." *College Music Symposium* 40 (2000): 42-54.

#### **David Lasocki (Indiana University).**

(With Eva Legêne) "Learning to Ornament Handel's Sonatas Through the Composer's Ears." *Recorder Education Journal* 6 (2000): 44-59.

"A Short History of the Recorder Ensemble" in Bart Spanhove, *The Finishing Touch of Ensemble Playing: A Flanders Recorder Quartet Guide for Recorder Players and Teachers*. 53-62. Peer, Belgium: Alamire, 2000.

21 articles for *The New Grove Dictionary of Music and Musicians*, 2nd ed., 2000 (online at: www.grovemusic.com): "Ashe, Andrew," "Banister, John (ii)," "Bassano [sections 1-3]," "Baston, John" (co-author with Owain Edwards), "Echo flute," "Flauto," "Flautino," "Freillon-Poncein, Jean Pierre," "Guillemant, Benoit" (co-author with Elizabeth Keitel), "HIER.S," "La Riche, François," "Mercy, Luis," "Moeck," "Paisible, Jacques," "Petri, Michala," "Recorder," "Salter, Humphry," "Schickhardt, Johann Christian" (co-author with Pippa Drummond), "Tonguing" (co-author with Bruce Dickey), "Vetter, Michael," and "Woodcock, Robert"

"Ein Überblick über die Blockflötenforschung 1998: Was in Publikationen aus aller Welt über die Blockflöte geschrieben wurde." *Tibia* 26, no. 2 (2001): 441-54.

"The Recorder in Print: 1999. What's Been Written About the Recorder in Other Publications Around the World." *American Recorder* 47, no. 3 (May 2001): 9-16.

(with Lynn Waickman) "Robert Paul Block (1942-2001)." *American Recorder* 47, no. 3 (May 2001): 4; reprinted in *The Recorder Magazine* 21a, no. 2 (Summer 2001): 47.

## Atlantic

*Donna Fournier, Haverford College*

The annual Fall meeting of the Atlantic Chapter was held October 5-6, 2001, in Charlottesville, Virginia. Many thanks go to Jane Penner, Mary Prendergast, and their colleagues at the University of Virginia for organizing and hosting our meeting.

The timing of the chapter meeting coincided with the opening of a major UVA library exhibit curated by our own Mary Prendergast entitled, "Lift Every Voice: Music in American Life." The Friday afternoon program, "Playing and Collecting Traditional Music," coincided with this theme. Our first speaker was Bruce Penner, composer, percussionist, and co-host of Radio Tropicale, WTJU at the University of Virginia, who talked about collecting African popular music. Bruce discussed and played examples of the various styles of music heard throughout the continent while giving us a musical geography lesson. Our second set of speakers were Kim and Jimbo Carrie, local folk musicians who collect and play music from the celtic revival. They told us of their sheet music and sound recordings collections and played for us a sampling of their favorite pieces. Our closing speaker was Mike Seeger, who has committed his life to the collection and remembrance of old-time music. Mike told us stories of his childhood musical experiences—how he was raised on his parents' field recordings and surrounded by the sounds of rural folk music. He treated us to recorded examples from his collection and performed music with gut-strung gourd banjo, auto-harp, jews harp, guitar, and fiddle. Mike helped us to understand the timeless quality of old-time music and its continuity with the past.

The chapter tried something new for this meeting. We made Mike Seeger's talk open to folks outside the chapter and were joined by UVA library staff, music students, and

interested musicians and music lovers from the area. It was great to have guests join us and a great way for the chapter to reach out to the wider community.

On Saturday morning, we had our business meeting, a tour of UVA's Digital Media Lab, and our second program entitled, "Digital Frontiers for Music Collections." Our first speaker was Liza Vick, Digital Conversion Specialist at the Library of Congress, who has been working on their digital collection, Music for the Nation: American Sheet Music, 1870-1885, <http://memory.loc.gov/ammem/smhtml/smhome.html>. Liza talked

**We made Mike Seeger's talk open to folks outside the chapter and were joined by UVA Library staff, music students, and interested musicians and music lovers from the area.**

about the project workflow and the processes that she was involved in. Our second speaker was Adam Soroka, Technical Assistant, University of Virginia, who is an expert on file formats for digitizing music. Adam has the gift of being able to express highly technical information in such a way that non-technical people can understand it. Adam helped us learn about and hear the differences in sound quality of various formats digitized at various settings. Our third speaker was Amanda Maple, Music Librarian, Penn State University, who talked about her electronic reserves program at Penn. Amanda, with the help of graduate assistants, has been able to implement e-reserves for a number of music classes at Penn. They have been especially useful for classes with very large enrollments and have

been well received by both faculty and students.

This was an election year for the chapter. Congratulations go to Carl Rahkonen, the new vice chair/chair elect and Mary Prendergast, the new secretary/treasurer. Thanks go to Anne Harlowe and Bonnie Jo Dopp for their willingness to be on the ballot. Thanks also go to Betsy Walker and Brian Cockburn, past chairs and Cathy Dixon, former secretary/treasurer, for their work while in office.

Our next chapter meeting will take place in Fall 2002 at the University of Maryland. We look forward to seeing their new Performing Arts Center. The chapter also looks forward to working on local arrangements for the annual meeting of MLA in Washington, DC in 2004. Deta Davis and Jane Penner are co-chairs for the committee. They will be creating a subcommittee structure and recruiting committee membership.

## Southern California

*Renée McBride, UCLA*

Having recently voted to go from a minimum of two meetings to a minimum of one per year, MLA's Southern California Chapter held its first Annual Meeting the weekend of October 19-20, 2001 on the beautiful campus of UC Santa Barbara (UCSB), courtesy of the UCSB Music Library and Local Arrangements Wizard Eunice Schroeder. Twenty-five chapter members attended, a wonderfully healthy number for our chapter.

The meeting opened on Friday afternoon at the UCSB library with two chapter member presentations, "Opera Fantasies, Variations, and Quadrilles, or, Searching for Wagner in Drag" by David Gilbert (Librarian for Reference and Instruction, UCLA Music Library) and "Latina Music in Public Libraries" by Marion Scichilone (Supervising Librarian, Technical Services, Downey City Library). David's presentation was an expanded version of a presentation

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## Chapter Reports

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on opera fantasies for piano duet that he gave to the Sheet Music Roundtable at the 2000 MLA Annual Meeting in Louisville, KY. He discussed 4-hand piano transcriptions of orchestral music, noting that the charge of transsexuality or cross dressing leveled at arrangements of concert music such as Beethoven's symphonies, considered watered down and less masculine than the originals, is not leveled at transcriptions of orchestral music from operas. Operas do not present the same burden to represent a full orchestra in four hands on the keyboard. David's current focus is on locating such transcriptions—fantasies de concert, not simply arrangements of arias and choruses—of Wagner's music, or, Wagner "in the drag of 4-hand piano arrangements." David has located arrangements of series of motives, intended to instruct in motive recognition, and numerous arrangements of "Song of the Evening Star" from *Tannhäuser*, but has found little else.

The alternate title of Marion's presentation about Latina music in public libraries was "Marion, originally from New Hampshire, has to learn about Latina music, and how does she go about it?" Marion highlighted resources that have been helpful to her in developing a collection of Latina music: Amazon.com, public library catalogs, various websites, Ingram's iPage database, and handouts created by Ben Ocón for his REFORMA program presentation at the 2001 ALA Conference, "Bienvenidos! Establishing Library Services for Growing Spanish-speaking Communities." Ocón's handouts list numerous artists, organized by genre. Marion played several examples of different genres of Latina music and shared Ocón's handouts, as well as one of her own listing useful books and websites. The information presented by Marion is already being put to use by MLA/SCC members in their own libraries.

We were next treated to a fascinating tour of UCSB's Performing Arts Collections (PAC) by curator

David Seubert. PAC currently has about 35 manuscript collections and 35 sound recording collections. The sound recording collection consists primarily of approximately 180,000 78 rpm records and 6000-7000 cylinders. David noted that because the music on cylinders tends to be "low brow" compared to that on 78's, there is little overlap in the repertoire of the two formats. PAC's four primary collections are author Anthony Boucher's sound recordings, opera singer Lotte Lehmann's archives (including her paintings), composer Bernard Hermann's scores, and the Todd Collection, consisting of 150,000-200,000 sound recordings and related materials such as sound equipment and publishers' catalogs. David also highlighted the collections of British composer and former UCSB faculty Peter Fricker, Dame Judith Anderson, who lived in Santa Barbara for an extended period, and the Lobero Theater, an early 20th-century Santa Barbara opera house. PAC's current collecting focus is on film music, sound recordings, and the local music community. David noted that PAC collects fairly comprehensively in the area of sound recordings and will accept just about any collection of 78's. PAC is attempting to distinguish itself by providing access to its sound recordings via cataloging, making copies of music in the public domain, and providing copies through interlibrary loan.

David played several cylinders and records on a variety of sound equipment, including a Columbia Q gramophone that plays two-minute cylinders, a 1906 Edison Triumph Model B, and a Victrola. David's show-&-tell session included an illustrated record, the manuscript of Bernard Hermann's *Vertigo* prelude, and a 1933 Hit of the Week recorded on cardboard. The latter was the tune "Sing You Sinners" performed by Duke Ellington recording on a label other than the one with which he had a contract aka the Harlem Hot Chocolates. On top of all the above, the Dept. of Special Collections offered

the excellent exhibit "Portraits and Portrayals: Selected Photographs from the Lotte Lehmann Collection." PAC's website is located at: [www.library.ucsb.edu/speccoll/pa/paindex.html](http://www.library.ucsb.edu/speccoll/pa/paindex.html).

From the UCSB library we walked to the Arts Library, the only branch library on the UCSB campus, which comprises collections in the visual arts and music. Art Librarian Susan Moon gave a brief description and tour of the art collection, which consists of 225,000 volumes on the history of art and architecture, as well as more than 90,000 exhibition catalogs. We also had a brief opportunity to visit the music collection, which consists of 110,000 books, scores and sound recordings. We continued on to the UCSB Faculty Club for a lovely reception hosted by Theodore Front Music Literature and a most enjoyable dinner. Following dinner we attended a stunning concert by the Kronos Quartet at UCSB's Campbell Hall. The final work on their program was their arrangement of Alfred Schnittke's "Collected Songs Where Every Verse Is Filled with Grief" from his chamber vocal work *Concerto for Mixed Chorus in Four Movements*. The impact of the work at this time of so much sadness in the world was deeply moving, leaving at least this listener indeed grief-filled.

Saturday morning began with a meeting of the chapter's Publications Committee, who discussed their plans to index Southern California music periodicals not indexed elsewhere. The day's session opened with a panel devoted to current intellectual property issues. Panel members were Don Brown (Professor/ Music Librarian, El Camino College), who discussed intellectual property rights issues as they relate to California community colleges, highlighting El Camino's faculty contract, considered by some to offer the best contractual provisions for faculty in California and for which Don authored the new "Article on Intellectual Property and Privacy Rights;" David Gilbert, who focused on

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## Chapter Reports

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the Digital Millennium Copyright Act (DMCA) of 1998, describing its pros and cons and recent legal cases related to DMCA; Eunice Schroeder (Music Librarian and Assistant Head, UC Santa Barbara Arts Library), who provided historical background on and discussed the effects of UCITA, the Uniform Computer Information Transactions Act; and Gordon Theil (Head, UCLA Music and Arts Libraries), who described and distributed MLA's "Statement on the Digital Transmission of Electronic Reserves," which Gordon drafted in his role as a member of MLA's Legislation Committee.

The final presentation of our meeting was given by Jacqueline Saunders, Executive Director of the Ojai Festival, a contemporary art music festival that will celebrate its 56th season in 2002. Jackie described the origins of the festival and its distinctive physical setting. The Ojai Festival began in 1947 and has taken place since the early 1950's in Ojai's Libbey Park, a naturally occurring amphitheater in the middle of town. Ojai itself is situated in the beautiful Ojai Valley, an hour north of Los Angeles. Jackie discussed the contributions of various people in the festival's history, such as original artistic director Lawrence Morton, and noted that the Los Angeles Philharmonic has always been the festival's orchestra of choice. Music directors over the years have included Stravinsky, Copland, Foss, Boulez, Salonen, Sir Simon Rattle, and Emanuel Ax. In keeping with its spirit of innovation and experimentation, the festival's 2002 music director will be the Emerson Quartet, who will perform late works by Beethoven and Shostakovich as part of the festival theme of "Last and Latest Thoughts." Also on the 2002 program are pianist Marino Formenti, who will perform music written in the last few years, as well as the "last thoughts" of composers who died in the Terezin concentration camp, and singer Uta Lemper and guitarist Eliot Fisk, who will perform late cabaret songs of

Weill and Hollaender. Boulez will return as music director in 2003.

Recent festival innovations are the addition to the front end of the festival of a Sundowner Concert in which a festival soloist or chamber group performs music of their choice in an intimate setting, a master class, and a symposium. The 2001 festival offered the first master class, with Dawn Upshaw, and symposium, featuring John Adams and the Cuarteto Latinoamericano. The University of California Press will be publishing symposium proceedings with additional contributed articles. The 2002 festival symposium and master class will feature the Emerson Quartet, a film on Shostakovich by Tony Palmer, presentations by Maynard Solomon, Bryan Gilliam and Richard Taruskin, and a panel that will hopefully include Luciano Berio.

The Ojai Festival also administers the Young Composers' Awards Program. \$2000 is given to a student composer from each of six institutions—CalArts, UCLA, CSU Los Angeles, CSU Northridge, UCSB and USC—and to one of these six goes an additional \$5000 and a festival performance.

In response to a question from the audience about festival archives, Jackie explained that they have historical recordings, photo albums from each festival, festival posters, 16 mm film from the 1960's, programs and program notes from each festival, and a database of performers and pieces performed. The festival archivist is a much-loved 91-year-old "guardian of the past." Jackie noted that they have basic raw materials and protection principles in place, but need an organized plan and money to make their archives more organized and accessible. The Ojai Festival's website is located at: [www.ojaifestival.org](http://www.ojaifestival.org).

Our meeting closed with a short and sweet business meeting at which seven new members introduced themselves, in case everyone hadn't met over the course of the weekend. MLA/SCC's first Annual Meeting was a real success, full of sharing, learning

and comradery, that suggests that our change to an Annual Meeting will be a fruitful one.

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### New York State/Ontario

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*Jane Subramanian, SUNY Potsdam*

The New York State/Ontario Chapter held its annual meeting on October 12th and 13th, 2001, in Syracuse, New York. Syracuse University was our host, and Carole Vidali, NYSO member, arranged an excellent program enjoyed by all. We also greatly appreciated her wonderful hospitality.

The first scheduled presenter ended up ill and unable to speak, but Carole's outstanding ingenuity provided an excellent substitute session, despite the last minute notice. Neva Pilgrim, with an hour's notice, gave a very interesting talk about the Society for New Music, presently in its 30th year this year, including mention of several composers and performances sponsored by the organization. Carolyn Davis and Ken Lavender from Syracuse University's Special Collections also talked about SU's Special Collections in music. Their display of manuscripts and early printed editions was very interesting and attendees appreciated the opportunity to examine the materials themselves.

Sue Stinson, Curator of the Belfer Audio Archive, provided the next session. The session was held in the Belfer Audio Archive itself, where Sue described the holdings of Belfer Archives for the group in a room where we were surrounded by various early sound recording players. An example of a grooved tinfoil as used by the first type of Edison cylinder recorder was passed around as well, and a visit down the hall to the recording studio followed. A highlight for many was putting a nickel in the Hexaphone, one of the first jukeboxes,

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# Chapter Reports

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to hear a Scottish ballad. The Hexaphone contained recordings on six wax cylinders.

At the last session for the afternoon, David Rezak, an adjunct professor in the music industry program at SU and head of DMR Booking, presented a session titled "The Making of a CD: From Idea to Studio Market." He discussed some of the pressing issues in the music industry, including online delivery, and also outlined the student record label offerings that have been done at SU.

A short drive or walk in the nice weather brought us to dinner at Phoebe's Garden Café, for delightful conversation and excellent food. Some of the group then went on to attend Syracuse University Drama Department's production of Cy Coleman's *Sweet Charity* at the Arthur Storch Theater.

On Saturday, the day began with a session "Digitizing Music Recordings: Projects, Prospects and Issues" consisting of a panel discussion on digital delivery of music in three regional music libraries, moderated by Gerry Szymanski. Gerry (Eastman School of Music), Lenore Coral (Cornell University) and Rick McRae (SUNY Buffalo) gave very informative presentations on their libraries' experiences, procedures, and plans relating to digital audio delivery and online music reserves. Legal issues were also discussed.

The next session, "The Ernst Bacon Archive at Syracuse University," consisted of discussion of Ernst Bacon and his works by Dale Vargason from Eastman. Dale's exploration of Bacon's manuscripts and extensive conversations with Bacon's widow, Ellen Bacon, provided an in-depth look into Bacon's life and composing talent. A preliminary talk by Ellen Bacon herself added a truly human touch to the session, as did the presence of Helen Boatwright, who had recorded with Bacon.

Gerry Szymanski (Eastman) presented the last session of the morning titled "The Early Film Music of

Franz Waxman and 'Bride of Frankenstein.'" Gerry's commentary on Waxman's music provided us with some interesting insight. We all also admired his skill in providing a very cohesive interaction of audio, visual illustrations, and text through PowerPoint.

The next order of the day was the business meeting for the chapter, led by Chair Gerry Szymanski. Reports by Gerry and Ann Churukian, Secretary/Treasurer were included, and Ann was thanked for her several years of service and hard work as Secretary/Treasurer. New officers, who assumed leadership at the end of the meeting were announced: Jane Subramanian (SUNY Potsdam) Chair, Ed Komara (SUNY Potsdam) Vice-Chair/Chair Elect, and David Peter Coppen (Eastman School of Music) Secretary/Treasurer. G. Dale Vargason (Eastman School of Music) continues as the Newsletter Editor. SUNY Potsdam is willing to host the annual meeting next year for 2002, and Jane and Ed will work on the program and arrangements.

The event concluded with a tour of Syracuse University's Fine Arts Library, Bird Library 4th floor. In addition to excellent sessions, as always, chapter members were enriched by the opportunity to once again interact with valued colleagues.

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## ***Southeast***

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***Stephen Mantz, Davidson College***

The autumn foliage of South Carolina provided a beautiful backdrop as members of the Southeast Chapter of the Music Library Association (SEMLA) gathered at Furman University for the chapter's 2001 Annual Conference. Over three days (Nov. 1-3) forty-seven attendees renewed acquaintances, met new members, enjoyed interesting presentations and generally had a great time, thanks in no small part to the efforts of Laurel Whisler (Furman), Chair of the Local

Arrangements Committee, and Mayo Taylor (Center for Popular Music, MTSU), Chair of the Program Committee. The festivities began Thursday evening with the opening reception, sponsored by the Music Library Service Company.

Following opening remarks by Janis Bandelin, Director of the Furman Libraries, the Friday program began with a presentation by Ed Komara. Ed, formerly of the Blues Archive at the University of Mississippi, returned from his new position at SUNY Potsdam to share tips and knowledge about being published with his talk, "The Art of the Publishing Deal: Elements of Publication for Music." Jay Bocook, arranger and director at Furman University, then spoke about "The World of the Marching Band: Arranging and Directing."

Mid-day Friday was spent in downtown Greenville. A tour of the Peace Center for the Performing Arts, including the 2100 seat concert hall, included a talk on the history of the Greenville Symphony by Bob Howard, Executive Director. Before returning to the vans for the trip back to Furman for the afternoon sessions, everyone retired to the eatery of his or her choice in downtown Greenville.

Local music was the focus of the afternoon session, "Music of the Carolinas." Jennifer Ottervik (University of South Carolina), spoke about "African-American Music in South Carolina," including information about USC's Center for Southern African-American Music. A preliminary webpage for the Center can be found at <http://www.sc.edu/library/music/csam.html>. South Carolina native William Walker was the focus of a presentation by Harry Eskew, who spoke on Walker's life and his famous tune book, "Southern Harmony." This collection, one of the most popular in the South before the Civil War, was the first to include several well-known folk hymns. Finishing the session was Gary Boye (Appalachian State University), presenting on another Carolina native: North Carolinian Earl Scruggs.

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## Chapter Reports

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The final paper of the day was presented by John Druessedow (Duke University), entitled "‘Home Sweet Home,’ the most popular song of the 19th century?" SEMLA members then adjourned to the evening banquet, where good food and good company were the highlights of the evening.

Saturday saw a panel of librarians moderated by Dennis Clark (Vanderbilt) discuss recent construction projects in their libraries. Lois Kuyper-Rushing (Louisiana State University), Joyce Clinkscales (Emory University), and David Hursh (East Carolina), along with Dennis, shared their construction experiences, pictures and plans with the group.

Of course, no meeting is complete without the traditional business meeting. The meeting opened with a moment of silence, observed in memory of Edie Tibbits (East Carolina University), who passed away Sept. 15. Among the other items discussed was the possibility of hosting a national MLA meeting in Memphis in 2006. Recent retirees and first time attendees were acknowledged, as were the recipients of the 2001 SEMLA travel grants: Alicia Martin, a library school student at Louisiana State University, and Lee Richardson, currently in her first year as a Music Cataloguer at the University of North Florida. Election results were announced, with Rashidah Hakeem (University of Mississippi) and Stephen Mantz (Davidson College) becoming new board members. Sarah Dorsey (University of North Carolina, Greensboro) assumed the position of Chair, succeeding Neil Hughes, whose good work was acknowledged by all.

Next year's meeting will be at Louisiana State University in Baton Rouge.

## Call for Papers

### Messiaen 2002 Conference

Sheffield, June 2002

The University of Sheffield is hosting a conference on Olivier Messiaen in 2002 to commemorate the tenth anniversary of the composer's death. The conference will run from Thursday 20 June to Sunday 23 June.

Participants will include: Julian Anderson, Allen Forte, Madeleine Forte, Peter Hill and Betsy Jolas.

In addition to papers and round table discussions, there will also be two concerts of music by Messiaen, including *Visions de l'Amen*, *La fauvette des jardins* and some rarely heard works.

Papers are invited on any aspect of the music, life and influence of Olivier Messiaen and his position within Twentieth Century music. Papers should be 20 minutes in duration (time will be given after each paper for questions).

Proposals should be in the form of an abstract of no more than 250 words. Participants are encouraged to speak in English, but proposals in French are acceptable.

Proposals should be sent to arrive no later than **Friday 22 December 2001**. Submission via the conference e-mail address (Messiaen@sheffield.ac.uk) is preferable. Alternatively, send proposals on disc (rich text format) or hard copy to:

Dr Christopher Dingle  
Department of Music,  
University of Sheffield  
Sheffield S10 2TN  
UK

Acceptance of a proposal will be at the discretion of the organisers. The abstract should be preceded by information under the following headings: name, institution, postal address, phone, fax & e-mail address.

The programmes will be announced by 31 January 2002 and advertised on the conference website, <http://www.shef.ac.uk/~mus/staff/cd/Messiaen/Messiaen1.html>.

## Changes Come to *Ethnomusicology*

The Society for Ethnomusicology (SEM) is no longer publishing its Current Bibliography, Discography, Filmography and Videography in its journal, *Ethnomusicology*. Instead, these are now available online in the public section of the SEM web site at <http://www.indiana.edu/~ethmusic/index.html> (click on "Publications"). The "ographies" continue to be updated thrice yearly, on January 15, May 15, and September 15. If you or your library would like a hard copy, or if you have problems accessing the online updates, please contact the SEM Business Office at Morrison Hall, Room 005, Indiana University, Bloomington, IN 47405-2501, tel. (812) 855-6672, or by email at [sem@indiana.edu](mailto:sem@indiana.edu).

## ARSC Awards

*David Seubert, Publicity Chair*

The Association for Recorded Sound Collections is pleased to announce the winners of the 2001 ARSC Awards for Excellence in Historical Recorded Sound Research, awarded this year during its annual conference in London, England.

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 2001 ARSC Awards honors books published during 2000.

### Best Research in Recorded General Popular Music

*Popular American Recording Pioneers: 1895-1925*, by Tim Gracyk and Frank Hoffmann (Haworth Press)

Certificate of Merit: *Mel Torme: A Chronicle of His Recordings, Books and Films*, by George Hulme (McFarland & Co.)

### Best Research in Recorded Folk or Ethnic Music

*Romancing the Folk: Public Memory and American Roots Music*, by Benjamin Filene (University of North Carolina Press)

Certificate of Merit. *Can't You Hear Me Callin': The Life of Bill Monroe, Father of Bluegrass*, by Richard D. Smith (Little Brown & Co.)

### Best Research in Recorded Classical Music

Best Discography. *Tristan und Isolde*

*on Record: A Comprehensive Discography of Wagner's Music Drama with a Critical Introduction to the Recordings*, by Jonathan Brown (Greenwood Press)

Best History. *Meilensteine der Bach-Interpretation 1750-2000: Eine Werkgeschichte im Wandel*, by Martin Elste (Metzler/Bärenreiter)

### Best Research in Recorded Rock, Rhythm & Blues, or Soul

*The Who on Record: A Critical History, 1963-1998*, by John Atkins (McFarland & Co.)

Certificate of Merit. *Race, Rock, and Elvis*, by Michael T. Bertrand (University of Illinois Press)

### Best Research in Recorded Jazz or Blues

Best History. *Kind of Blue: The Making of the Miles Davis Masterpiece*, by Ashley Kahn (DaCapo Press)

Best Discography/History. *Artie Shaw: A Musical Biography and Discography*, by Vladimir Simosko (Scarecrow Press)

Certificate of Merit. *An Unsung Cat: The Life and Music of Warne Marsh*, by Safford Chamberlain (Scarecrow Press)

Certificate of Merit. *The Half Ain't Been Told: An Otis Spann Career Discography*, by Bill Rowe; revised and updated by Chris Smith and Howard Rye. (Micography)

### Best Research in the General History of Recorded Sound

*Off the Record: The Technology and Culture of Sound Recording in America*, by David Morton (Rutgers University Press)

### Best Research in Record Labels or Manufacturers

Best Discography. *The R & B Indies*, by Bob McGrath (Eyeball Productions)

Best History. *Spinning the Blues into Gold: The Chess Brothers and the Legendary Chess Records*, by Nadine Cohodas (St. Martin's Press)

Certificate of Merit. *American Record Labels and Companies: An Encyclopedia (1891-1943)*, by Allan Sutton and Kurt Nauck (Mainspring Press)

Certificate of Merit. *Suomalaisen äänilevyjen luettelo, 1901-1945*, by Rainer Strommer (Helsinki: Suomen äänitearkisto ry. Yleisradio-äänilevystö)

### Best Research in Phonographs

*Discovering Antique Phonographs*, by Timothy C. Fabrizio and George F. Paul (Schiffer)

### Lifetime Achievement Award given to Leonard Kunstadt (1926-1996)

Leonard Kunstadt was the founder and editor of Record Research magazine from 1955-1995. Many of his own articles and discographies on jazz and popular music were published in Record Research in the 1950s and 1960s, some co-authored with Bob Colton. He was also cited on a number of other articles as "coordinating" or "assisting" with the research. Though many of these are short, they include pioneering discographies or rollographies of early jazz and blues artists. Probably the most substantial of Kunstadt's publications are his discographies of the Black Swan label (Record Research, 1955-58) and Wilbur Sweatman (with Colton, The Discophile, 1955-57). He is also

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## Woody Guthrie Manuscript Collection at LC

The American Folklife Center's Woody Guthrie Manuscript Collection is now available online through the Library of Congress American Memory Web site at the following URL: <http://memory.loc.gov/ammem/wwghhtml/>.

The Woody Guthrie Manuscript Collection includes correspondence between Woody Guthrie and staff of the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center) at the Library of Congress, written primarily in the early 1940s, shortly after Guthrie had moved to New York City and met the Archive's Assistant in Charge, Alan Lomax. Although Guthrie pursued broadcasting and recording careers, meeting a cadre of artists and activists and gaining a reputation as a talented and influential songwriter and performer, this collection highlights his talents as a writer of prose. These occasionally, illustrated reflections on his past, his art, his life in New York City, and the looming Second World War provide unique insight into the artist best-known for his role as "Dust Bowl balladeer."

The online presentation contains fifty-three items (eighty-four pages) of manuscript material by, about, and to Woody Guthrie, 1940-50, and includes

a biographical essay by Guthrie scholar Mark Jackson; a timeline of Guthrie's life; and an encoded finding aid of archival materials featuring Woody Guthrie at the Library of Congress.

Other folklife-related online collections, selected publications of the American Folklife Center, and information about products and services are available from the Center's home page: <http://lcweb.loc.gov/folklife>.

American Memory is a project of the National Digital Library Program of the Library of Congress, which, in collaboration with other institutions, is bringing important American historical materials to citizens around the world. Through American Memory, over 100 multimedia collections of digitized documents, photographs, recorded sound, motion pictures, and text are now available online, free to the public for educational purposes. This collection is the twelfth collection from the American Folklife Center to be added on the American Memory Web site. All American Memory collections can be accessed through: <http://memory.loc.gov>.

Please direct any questions to [ndlpcoll@loc.gov](mailto:ndlpcoll@loc.gov).

## Need a roommate?



Do you need a roommate for the Las Vegas meeting? Use the roommate clearinghouse! Contact Jane Nowakowski by e-mail at [nowakows@rider.edu](mailto:nowakows@rider.edu); by phone at 609/921-3658, x305 (work); or by phone at 609/716-8172 (home, no later than 9:30 PM, EST) to provide the following information:

- your name
- how you can be reached
- dates for which you need a roommate

Additionally, provide any other information which is important to you (any, all, or none of — or other than — the following):

- you're a smoker/non-smoker and prefer/need to room with the same
- you're willing to consider a triple (or not)
- you can't share with someone who snores, wears perfume, etc.

In return, you'll receive a list of others who are looking and will get to make your own arrangements. No one assigns you a roommate!

## Make a Day of It!

**Ruthann McTyre,**  
*ASK MLA Coordinator*

So you're looking at the fabulous program for MLA 2002 and wonder "What should I do on Thursday morning?"

Have I got a deal for you!

7:00 a.m. First, get a good breakfast (the most important meal of the day!)

8:00 a.m. Stop by the MLA Shop

and Auction and the Exhibits

8:45 a.m. Find more coffee before you settle in for the 9:00 plenary session.

9:00 a.m. Plenary Session 2: *Digital Audio Library Services: Legal and Practical Issues*

Now, feeling inspired and well-informed after such a terrific plenary session you walk – no, RUN – to your

11:00 session: ASK MLA: DIGITAL AUDIO, with panelists Pauline Bayne,

Richard Griscom, and Lois Kuyper-Rushing; all of whom will be on hand to discuss their experiences, offer advice, answer questions, and possibly ask a few of their own as all participants share in the discussion.

By lunchtime, you will have gotten a crash course in Digital Audio from both the legal and the practical standpoints. Such a Deal!

Mark your calendars now. We'll see you there!

## ARSC Awards

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credited as co-author (with Sam Charters) of the notable book *Jazz: A History of the New York Scene* (1962), for which he did the research.

### ARSC Awards 2002

Nominations are currently open for the 2002 ARSC Awards for Excellence in Historical Recorded Sound Research. Eligible publications include any printed workbook, monograph, article, liner notes first published during 2001. 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-1991), 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, 2002.** 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  
bnelsonstrauss@cso.org

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

## MLA SEEKS NEW NEWSLETTER EDITOR

### POSITION DESCRIPTION:

#### Editor of the Music Library Association's Newsletter

The Music Library Association is seeking applications for a new editor of the *MLA Newsletter*. The present editor will retire following the May-June 2002 issue, with the new appointment effective that July. The incoming editor will have the opportunity to observe the editorial process and collaborate with the present editor on the May-June issue.

The editor is responsible for all facets of the *MLA Newsletter's* production and distribution. This includes setting a budget, gathering and editing news and articles, and working with the graphic designer. Prospective editors must have access to electronic mail and be familiar with major word processing programs. Currently, the *MLA Newsletter* is published as a Portable Document Format (PDF) file on the Music Library Association's web pages. The editor also serves as a member of the MLA Publications Committee.

The *MLA Newsletter* editor receives support for expenses necessary to carry out the responsibilities of the position and an honorarium of \$1000.00 (FY2001/02). The customary duration of the position is four years.

Applications should include the candidate's qualifications and relevant experience, samples of writing or editing if any, and the names of three references. Applicants are also invited to submit a statement regarding their philosophy of the *MLA Newsletter* and its function in MLA.

Selected candidates will be asked to interview with the *MLA Newsletter* Editor Search Committee, Deborah Campana, chair (deborah.campana@oberlin.edu); Nancy Nuzzo (nuzzo@acsu.buffalo.edu) and Michael Colby (mdcolby@ucdavis.edu), at the Las Vegas meeting. If necessary, a telephone interview can be arranged.

Please address applications or nominations to Deborah Campana, Chair, *MLA Newsletter* Editor Search Committee, Conservatory Library, Oberlin College, 77 W. College Street, Oberlin, Ohio 44074. Applications are due by 1 December 2001.

## Transitions

**Aimee Campbell**, Audio Visual Librarian, Adult Services, Bloomington (IL) Public Library

**Vic Cardell**, Public Services Librarian in the Art, Music & Recreation Section of San Diego Public Library.

**Sharon Douglass**, Reference/Instruction Librarian, Marietta College, Marietta, OH

**Candice Feldt**, Senior Music Cataloger at the Eda Kuhn Loeb Music Library, Harvard University

**Bonnie Houser**, Reference and Electronic Resources Librarian, Cleveland Institute of Music

**Lynne Jaffe**, Librarian, Crown Pointe Business Information Center, Atlanta

**Rebecca Littmann**, University of Wisconsin-Milwaukee, has been promoted to Senior Academic Librarian

**Peter Moore**, Principal Librarian, Oregon Symphony

**Tom Moore**, Music/Media Librarian, College of New Jersey

**Suzanne Ohlmann**, Intern, Juilliard Orchestra Library

**Mark Palkovic**, Head, College-Conservatory of Music Library, University of Cincinnati

**Elka Tenner Shlomo**, Collection Development Coordinator, Rice University

**Edie Tibbets**, East Carolina University, passed away on September 15, 2001, of complications following hip surgery. Her energy and enthusiasm for MLA will be greatly missed.

**Margie Wiers**, Music Branch Librarian, Ohio Wesleyan University

**H. Stephen Wright**, Associate Dean for Public Services, Northern Illinois University Libraries

### Libraries Receive Award

In recognition of outstanding marketing/promotional activities, the Polley Music Library (Lincoln City Libraries) was presented with the Nebraska Library Association Special & Institutional Section's Promotional Award at the annual state conference in October 2001.



**Lynn Gullickson**, collector of French born ornaments, displays a portion of her collection at the Northwestern University Music Library, December 2000.

## AMIA Compendium Now Available

The *AMIA Compendium of Moving Image Cataloging Practice* is now available from the Society of American Archivists.

The Association of Moving Image Archivists and SAA present this unique resource to fill a current void in archival literature. Because of the range and diversity of institutions that catalog moving image materials, there exists neither a concrete field-wide standard nor a primary cataloging reference tool for their archivists. By presenting a snapshot in time of the cataloging practices of 27 diverse institutions, the *AMIA Compendium of Moving Image Cataloging Practice* offers a choice of various solutions to cataloging problems unique to moving images. The range of institutions examined includes historical societies, university archives, broadcast organizations, museums, and subject-specialized collections. The collections include motion pictures as well as television, film and video, and utilize both MARC and non-MARC cataloging. Ultimately, the Compendium addresses important moving image cataloging issues and seeks to fulfill its purpose as that much-needed primary cataloging reference tool.

The Compendium's Introduction and Appendix A (fact sheets for participating institutions) are also available on the AMIA website ([www.amianet.org](http://www.amianet.org)). Appendix E (guidelines and examples) supplements the printed volume and is available online only.

To order the book, see the SAA Publications Catalog online (<http://www.archivists.org/catalog/catalog/description.html>) or order by phone (312-922-0140) or fax (312-347-1452).