

MILA

N E W S L E T T E R



Annual Meeting 2004: Reports from Washington D.C.

President's Report

Laura Dankner, MLA President

Writing this in the afterglow of our recent convention, I'm having a hard time getting back to earth—that's how much this one MLAer enjoyed herself! It was truly a wonderful meeting, and I'd again like to thank everyone who made it possible. I also realize that some of you weren't able to attend. We missed you! For those who weren't with us—and those of you who may not have hung on my every word during the business meeting (perhaps you were anticipating the hilarious sketch that the LAC members from the Pacific Northwest Chapter were planning?)—here's a brief recap from the business meeting, highlighting the events of the past year and spotlighting some of the changes in store for the future.

Last year President Jim Cassaro reported that great progress had been made regarding the stability of MLA's management service. I'm pleased to say that in recognition of this successful relationship we have extended our contract with A-R Editions for an additional three-year period. In addition to membership services, this agreement includes a publishing component covering *Notes*, *MCB*, the *Newsletter*, and the *Membership Handbook*.

A concrete result of our relationship with A-R includes the establishment of our secure server, which has enabled us to offer a members-only online membership directory (which is truly useful—I urge all of you to check this out!) and just recently, for *MCB* subscribers, the *Music Cataloging Bulletin* in electronic format. A-R is now also responsible for layout of the newsletter, and was of great help in the cosmetic redesign of our web site. We thank the entire A-R staff for their good work.



This year saw progress on initiatives

such as financial long-range planning (most recently in the form of the town meeting this week) and program-related issues. In recognition of our upcoming 75th anniversary, which will be commemorated during our Memphis meeting in 2006, a committee was formed to explore appropriate ways in which to celebrate this tremendous milestone. Roberta Chodacki Ford was appointed chair of this group, which has been hard at work over the past year. Anna Neal is Local Arrangements Chair for Memphis and Lois Kuyper-Rushing will be Program Chair. The Southeast Chapter will also be intimately involved in planning the Memphis meeting. We also approved Pittsburgh as the site of our 2007 meeting and appointed Jim Cassaro as chair of the Local Arrangements Committee for that meeting. The Board also tentatively approved Newport, Rhode Island for 2008 (pending successful hotel negotiations) hosted by the New England chapter, and we have already tentatively chosen Chicago for 2009.

Our fund-raising efforts this past year focused on the Michael Ochs Endowment Fund for *Notes*. Ruthann McTyre, outgoing chair of the Development Committee, announced the successful conclusion of this campaign, and we were very pleased that Mike Ochs was in attendance at the business meeting to be thanked for his wonderful financial support.

I mentioned several new appointments (and many more followed after the meeting). In addition to folks who had been appointed prior to the annual meeting, I announced that Alan Karass would be taking over as ALA Liaison, Nancy Lorimer would chair the Bibliographic Control Committee, Brian

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MLA NEWSLETTER
Stephen Mantz, Editor

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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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Plenary Session I

Music at the Library of Congress

Joy Pile

Middlebury College

Editor's note: The report on Plenary Session II will appear in the May/June issue, in "Part 2" of our reports from the annual meeting.

The opening plenary session of the 2004 annual meeting of the Music Library Association was moderated by Diane Nester Kresh (Director, Public Service Collection, Library of Congress). Before introducing the three panelists, she detailed the history of the Music Division of LC from its beginnings in 1897 to the present, highlighting important dates and events. In 1925, Elizabeth Sprague Coolidge created a foundation for the support of chamber music. The year 1928 witnessed the founding of the Archive of Folk Culture, which serves as the repository for folk music. Gertrude Clarke Whittall presented the Library of Congress with five Stradivari instruments in 1936, with the stipulation that they would be played by a "quartet in residence." She also funded the acquisition of eighteenth, nineteenth and twentieth century manuscripts by European composers. The Serge Koussevitsky Music Foundation was established in 1949 to commission works by contemporary composers. Congress created the American Folklife Center in 1976, incorporating the Archive of Folk Culture into this section. The Motion Picture, Broadcasting and Sound Division became part of the Recorded Sound Division in 1978.

The Library of Congress serves congressional representatives and their staffers. It also has established educational programs for schools and the general public, reaching out to serve thousands of Americans.

The first speaker was Peggy A. Bulger (Director of the American Folklife Center). Her talk was entitled "Rare and Traditional Music from the American Folklife Center's Archive." The archive contains over 3 million items—none of which was commercially produced. It holds 10,000 wax cylinders produced between 1890 and 1920, all of which have been copied onto analog tapes. Copies of the recordings made of Native Americans have been sent to the tribes. The earliest of these field recordings were created by Jesse Walter Fewkes in 1890 of Passamaquoddy Indian songs, stories, ceremonies and language.

John Lomax began a fruitful association with the Library of Congress in 1933. Ms. Bulger played the following examples from that legacy: Leadbelly singing "Midnight Special," Woody Guthrie singing "Gypsy Davey" and W. T. Stepp playing "Bonaparte's Retreat." Another collection of field recordings was recorded by Don Yoder, using a then state-of-the-art acetate disc cutter which ran off his car battery. Ms. Bulger played the selection "She'll Be Coming Round the Mountain," sung in "Pennsylvania Dutch." Bruce and Sheridan Fahnestock's expedition to collect music in Indonesia in 1941 was the last such trip before the outbreak of World War II. A bit of Gamelan music was played from this collection. During the 1950's writer Paul Bowles collected music of urban Jews in Morocco; we listened to a snippet. Ms. Bulger then played selections demonstrating the variety of recordings held by the archive: a recording of Ray Hicks, a master teller of "jack tales," a Cajun band and a Russian choral group.

Gregory Lukow (Chief, Motion Picture, Broadcasting, and Recorded

Sound Division) was the second panelist. He spoke about the National Audio Visual Conservation Center. This facility is sponsored by a grant from the Packard Humanities Institute. It is located in an underground, cold-war-era building, formerly a Federal Reserve Bank facility, located near Culpeper, Virginia. The building will include a state of the art conservation center, nitrate film vaults and a collections building. At the facility, research will be conducted in digital preservation, especially with regards to the pre-1972 collection of recordings and the digital preservation and distribution of recordings of radio broadcasts. There will be remote access to the audiovisual collections for researchers in the library's Capitol Hill reading rooms. It is anticipated that besides conserving the collections at the Library of Congress, the center will offer commercial services on a fee-for-service basis to other institutions,

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On the Cover. Clockwise from top left: Washington Monument as seen from the National Mall on a cloudy Valentine's Day afternoon (photo: editor's archive); President Laura Dankner and student member Gregory Myers visit during the "Coffee with the President" (photo: editor's archive); "The President's Own" United States Marine Band Brass Quintet performed as part of the welcome to the 73rd annual meeting (photo: Gerry Szymanski).

MLA Election Results

Ken Calkins,
MLA Publicity Officer

The Music Library Association announced the election of four new Board of Directors members and re-election of the Recording Secretary at its 2004 national meeting in Arlington, Virginia. The Vice President/President-Elect is Bonna J. Boettcher (Bowling Green State University). New Members-at-Large are Pamela Bristah (Wellesley College), Ruthann Boles McTyre (University of Iowa), and Matthew Wise (New York University). The Recording Secretary is Michael Colby (University of California, Davis), who will serve a second consecutive term.

Bonna J. Boettcher is Head Librarian at the Music Library and Sound Recordings Archives of Bowling Green State University, where she is also chair of the Department of Archival Collections and Branches.

Her previous positions there were Head of Special Collections and Interim Assistant Dean. Earlier at Western Kentucky University she was Humanities Reference Librarian and Glasgow Campus Librarian. She holds a D.M.A. and M.F.A. from the University of Iowa, M.L.I.S. from the University of Western Ontario, and B.Mus. from Concordia College in Moorhead, Minnesota. Her recent publications are: *Igor Stravinsky's Sonate pour piano (1924) and Sérénade en la: A Performer's Analysis and Comparison*, (Mellon Research University Press, 1992); "Piano or Harpsichord Music," in *A Basic Music Library* (3rd ed., ALA, 1997); "Music and Musicians in Mystery: A Bibliography," *Notes*, 2003; "Grant Funded, Temporary Employees in Music Libraries," *Technical Services Quarterly*, 2001 (with Patricia Falk); "From Games to Grunge: Popular Culture Research Collections at Bowling Green State University,"

Notes, 1998 (with William Schurk); "Popular Music and the University Curriculum," in *Popular Culture in Libraries*, 1997 (with Michael Leo McHugh); and "Statement on the Copyright Law and Fair Use in Music," *MLA Copyright Website*, 1996 (with Mary Wallace Davidson and David Farneth). She has also contributed additional newsletter articles and book reviews, as well as presentations at a variety of meetings and conferences.

Ms. Boettcher has served MLA as chair of the Legislation Committee (1993–1996; 2001–2004) before and after serving five years as Executive Secretary (1996–2001). She has been an indexer and co-compiler for *Notes* (1994–1999). Her Midwest Chapter service includes numerous committees. As an MLA Board member she is now Chapter Liaison.

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Plenary Session I

continued from previous page providing conservation and duplication services, storage for collections, assisting copyright claimants and offering specialized research services.

The last two speakers, Jon Newsom (Chief Music Division) and Karen Lund (Digital Project Coordinator) spoke about the Library of Congress website, I Hear American Singing. Mr. Newsom detailed the history of the Music Division beginning with its founding in 1902. The first director was Oscar Sonneck, a musicologist trained in Germany and Italy. Sonneck's interest was in American music and early concert life in this country. It was under his direction that the music division began to organize the sheet music in

the copyright depository. Through the money and efforts of Elizabeth Sprague Coolidge, Gertrude Clarke Whittall, and Serge Koussevitsky, the Library of Congress received manuscripts and other materials which created a substantial research collection. In 1941, the library received books, prints, photographs, music, correspondence, trade catalogs, statuary, and more than seventeen hundred flutes and other wind instruments from the Dayton C. Miller collection. The collections of the Music Division, and the Library of Congress as a whole, can be described as including "extreme miscellany."

With the rise of the digital age, the library decided to share the wealth of its collections with the

wider world and created the American Memory website. I Hear America Singing is the Music Division's contribution to that website. Karen Lund, Digital Project Coordinator, explained that the Library of Congress views I Hear America Singing as a portal for scholars. The site was designed using open source coding and standards. One of the projects now under construction will use GIS. Currently the project (<http://www.loc.gov/rr/perform/ihashome.html>) includes the following sections: Patriotic Melodies, The Gerry Mulligan Collection, Life in Nineteenth-Century Ohio, Walt Whitman, and the collection: Historic Sheet Music, 1800–1922.

MLA Election Results

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Pamela Bristah is Music Librarian at Wellesley College. She recently participated in the Boston Library Consortium as a member of the Output Measures Task Force. Her previous positions at the Manhattan School of Music were Head Librarian and Cataloger. She received the M.L.S. *cum laude* from Columbia University and B.M. *summa cum laude* (Sacred Music) from Westminster Choir College. Her publication activity includes serving as scores editor for *A Basic Music Library* (3rd ed., ALA, 1997), and compiling bibliographies for the *New Grove Dictionary of American Music* and *Collier's Encyclopedia*, also abstracts and citations for *RILM Abstracts*.

An MLA member since 1985, Ms. Bristah was co-coordinator of the

Small Academic Libraries Roundtable (2002–2004) after serving as coordinator of the Conservatory Libraries Roundtable (1993–1998). For the Greater New York Chapter, she was Program Chair (1989–1991) and Secretary-Treasurer (1987–1989). On the MLA Board, she is now coordinator for the Investments Subcommittee.

Ruthann Boles McTyre is Head of the Rita Benton Music Library at the University of Iowa. At Baylor University she had been Associate Director for Organizational Development and Planning, and Head of the Crouch Music and Fine Arts Library and Associate Professor. Her earlier position at the University of North Carolina-Chapel Hill was Public Services Librarian for the Music Library. She holds an M.L.S. from the University of North Texas, and an

M.M. (Vocal Performance) and B.M. (Music Education) from Southern Methodist University. Her publications include *Library Resources for Singers, Coaches, and Accompanists: an Annotated Bibliography, 1970–1997* (Greenwood, 1998), "Source Readings," in *Music Reference and Research Materials* (5th ed., Schirmer, 1997), "Music in Britain in the 1890s" in *The 1890s: an Encyclopedia of British Literature, Art, and Culture* (Garland, 1993) and reviews, including a review of *The New Grove Dictionary of Music and Musicians* (2d. ed., 2001) and *Grove Music in College Music Symposium*, 2001.

Ms. McTyre has served MLA as chair of the Development Committee (2001–2004), moderator for two "Ask MLA" forums (2001, 2002), Program
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LCSH Workshops for Music Librarians

Linda Blair,
Education Committee

At the recent Washington area meeting, the Subject Access Subcommittee and the Education Committee sponsored two full-day workshops on Library of Congress Subject Headings for Music Librarians. In the two identical sessions, a total of 95 workshop participants spent a full day immersed in studying the history, principles and applications of LCSH, with an emphasis on music headings. The pre-conference session was held on Wednesday, February 11, in the Adams Building of the Library of Congress. Fifty participants took a trip on the Metro to study and learn in the most famous of libraries. Forty-five more workshop registrants stayed behind most of their departing MLA colleagues to

attend the Sunday session at the Crystal Gateway Marriott.

Speakers for both sessions were Lynn El-Hoshy and Geraldine Ostrove, Library of Congress Cataloging Policy and Support Office, and Brad Young, University of Pennsylvania, with Mark McKnight, Subject Access Subcommittee Chair, acting as moderator. In the morning session, Lynn introduced the process of subject analysis and the bases for assigning Library of Congress Subject Headings. She also spoke on the structure and principles of the LCSH and provided an overview of the documentation that supports it. In the first afternoon session Brad focused on the instruction sheets within the *Subject Cataloging Manual* that are specific to music, emphasizing the concepts expressed in music subject headings and the

principles involved in assigning headings for works about the music of individual composers, and assigning headings for jazz, popular, non-Western, ethnic and national music. In the final presentation, Geraldine Ostrove focused on subject headings and subdivisions for musical works, with an emphasis on the construction of headings including medium of performance.

All registrants received a large binder of materials related to the workshop to take home, which included copies of the latest version of all *Subject Cataloging Manual* music instruction sheets. Many participants commented that the binder would not only be invaluable in helping them to review the material, but would also be a wonderful reference tool for the library staff in their home institutions.

Committee Reports

Bibliographic Control Committee

Matthew Wise,
Chair

The Bibliographic Control Committee held its public meeting on Friday morning, February 13th, with an audience of more than 120 attendees. It was announced that Matthew Wise would be retiring as BCC Chair at the end of the meeting, that Nancy Lorimer had been appointed as his

successor, and that Kathy Glennan would be recommended for appointment as chair of the Subcommittee on Descriptive Cataloging. Several subcommittee vacancies were announced, and application procedures and requirements for new members were outlined. The charge and membership of the recently-formed Metadata Standards Working Group were also presented.

We are already cataloging “works,” “manifestations,” and “items,” but have not been so good about identifying and collocating “expressions”

The highlight of the meeting was a presentation by Jennifer Bowen (Eastman School of Music) about how theories from *Functional Requirements for Bibliographic Records* (FRBR) are being incorporated into the cataloging rules. Ms. Bowen pointed out that we are already cataloging “works” (authority records), “manifestations” (bibliographic records), and “items” (holdings records), but that we have not been so good about identifying and collocating “expressions” in our catalogs. Such “expressions” might include a particular version of an orchestral score or a particular performance of an opera. The Format Variations Working Group of the Joint Steering Committee for Revision of AACR2 (JSC) is currently working to formulate “expression-level” access points by expanding upon the rules for uniform titles in AACR2 Chapter 25. Slides from Ms. Bowen’s presentation may be found at <http://docushare.lib.rochester.edu> by clicking on “Conference Reports and Presentations,” and then on “FRBR Presentations.”

Responding to President Dankner’s suggestion that all committees perform a self-assessment, the BCC set aside some time during its business meeting to reflect upon its administrative and membership structure, its budgetary and meeting time requirements, as well as its relationships with other committees (both within and outside of MLA). It was noted that the BCC has had a long track-record of being sensitive and responsive to the needs and concerns of the Association, for example, through its long-standing policy to maintain a diverse and balanced membership and by being

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President’s Report

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Doherty the Resource Sharing and Collection Development Committee and Lenore Coral the Legislation Committee. Ginny Danielson will head this year’s Nominating Committee. I announced the appointment of James Cassaro as the new editor of *Notes*. Shortly after the meeting I appointed a new web site editor, Amy Dankowski.

I then mentioned several new publications, including the hot-off-the-electronic-press *Directory of Library School Offerings in Music Librarianship*, available on our web site.

Later in the meeting I mentioned the passing of several MLA members, including Jud Herman of JRH Media Services, John Bush, retired reference librarian at the Columbia University Music Library, Linda Fidler, formerly of Bowling Green State University in Ohio, and Theodore Front. Paul Cauthen spoke in memory of former Board member Leslie Troutman. Esther Gillie and a group of MLA members then performed Randall Thompson’s *Alleluia* in celebration of all those who left us this year. It was an incredibly moving experience and I thank Esther for suggesting

such an appropriate way to remember our dear friends and colleagues.

I announced various awards issued including recipients of the Bradley, Duckles, and Epstein awards, the Eva Judd O’Meara Award, the Walter Gerboth Award, and the Freeman Travel Grant.

I announced the results of the election, including the approval of the proposed constitutional amendment. The new Members-at-Large (Pam Bristah, Ruthann McTyre, Matthew Wise) and the new Vice President-President Elect, Bonna Boettcher were recognized, as was Michael Colby, re-elected our Recording Secretary.

Finally I called on Terry Horner and Kirsten Walsh, co-chairs, and other members of the 2005 Local Arrangements Committee for a report on the upcoming Vancouver, British Columbia meeting. The business meeting ended on a high note—musically (a la Indian Love Call!), which continued into the cocktail hour (with the ever-popular MLA Big Band; it just keeps getting better and better!) and the banquet. A good time, hopefully, was had by all!

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one of the first groups to implement the regular rotation of membership through the use of term limits. The committee has also successfully employed shorter “joint” meetings to assist the Association with its conference planning. Of utmost significance, however, is the committee’s well-known and respected history of outreach to the greater cataloging community, most notably through its participation in the committees of the American Library Association.

BCC liaisons are actively involved throughout the year in the workings of several ALA groups and are nationally recognized as experts in their fields. Their reports from the ALA Annual (Toronto) and Midwinter (San Diego) conferences may be found on the BCC website at

<http://www.musiclibraryassoc.org/BCC/bcc.html>. Included therein are highlights from the meetings of ACIG, MRC, CC:DA, MARBI, and SAC. Annual reports from the Library of Congress and OCLC are also posted on the BCC website.

Authorities Subcommittee

Marlena Frackowski,
Chair

The business meeting of the Authorities Subcommittee was held on Thursday, February 12th. Two new members appointed after the 2003 meeting in Austin, Candice Feldt and Brad Eden, were introduced, and contributions of the three retiring members, Robert Freeborn,

Anita Breckbill, and Lucas Graves, were acknowledged. The agenda of the meeting included highlights from the ACIG and MRC meetings at ALA Midwinter in San Diego, as well as discussion of other current issues.

The subcommittee has been exploring whether non-English collective titles (e.g., Schubert’s *Liederzyklen*) might better be formulated in English. Since this is not entirely (if at all) an authority issue, the matter will be referred to the Subcommittee on Descriptive Cataloging for further consideration.

A need for author-title cross-references in authority records for works with shared responsibility has been identified. The issue was originally raised by NACO participants and discussed informally with LC,

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MLA Election Results

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Chair for the 2000 national meeting, chair of the Reference and Public Service Committee (1996–1999), chair of the Reference Performance Subcommittee (1993–1996), and as member of four committees, the Education Committee (2000–2004), Ad Hoc Committee for Chapter Evaluation (Plan 2001) (1997–1999), Reference and Public Service Committee (1993–1999) and Bibliographic Instruction Subcommittee (1991–1994). Throughout her career she has participated in regional chapters—SEMLA, TEMPLA, and then the Midwest—including chairing local arrangements committees for all three chapters. She is also active in MOUG, most recently as chair (2002–2004), as moderator for an “Ask MOUG” session on reference services (1999), and as Public Services Coordinator (1992–1996), in addition to contributing articles to the *MOUG Newsletter*.

Matthew Wise is Music Cataloger at New York University. Previously he was Music Cataloger at the American Music Center. He holds an M.L.S. from Columbia University, M.A. from New York University, and a B.M. from the University of Wisconsin-Stevens Point. His research and publications include *Banding Together: An Oral History of the Lesbian and Gay Band Movement in America* (paper presented at the 1993 MLA Annual Conference, San Francisco), “Choruses and Marching Bands,” in *Gay Histories and Cultures: An Encyclopedia* (Garland, 2000), “Clarinet Music” and “Saxophone Music” in *A Basic Music Library* (3rd ed., ALA, 1997), and *Principles of Music Uniform Titles: A Brief Introduction* (1995).

Mr. Wise just completed a term as chair of the MLA Bibliographic Control Committee (2000–2004), previously serving as chair of the Subcommittee

on Descriptive Cataloging (1996–2000). He has also served MLA as a member of the Local Arrangements Committee (2001), Marketing Subcommittee (1996–1998), chair of the Geac System Music Users Group (1995–1997), and Band Music Roundtable Coordinator (1992–1996). For the Greater New York Chapter, he chaired the Nominations Committee (1997) and was Secretary/Treasurer (1995–1997). He has been active in ALA, as a voting member of the Committee on Cataloging: Description and Access (2002–2004), as the MLA Liaison (1996–2000), and as the Collection Management and Development Section Representative (1991–1996). Mr. Wise is now MLA Board liaison to the Organizational Liaisons.

Committee Reports

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who basically rebuked the idea. Nevertheless, the subcommittee has decided to pursue the matter by drafting a proposal to LC.

The 100/240 connectivity problem experienced by some local systems will again be referred to the Subcommittee on MARC Formats for further consideration.

Another issue which has been floating around for the past two years is whether data may be included in public notes in name authority records in order to perform an informational function (similar to 680 explanatory notes in subject authority records). Apparently, such an inclusion is technically feasible, but discouraged by LC. A proposal will be developed which will attempt to justify such notes and provide general guidelines for their construction.

It has also been suggested that the *Types of Composition* document might be useful to automated authority control vendors, if they were to develop a suite of standard, automatic heading flips. Such a suite might improve the quality of automated authority services.

The subcommittee's open meeting was held jointly with the Subcommittee on MARC Formats on Friday, February 13th. The chair re-

ported on her liaison activities to the ACIG and MRC meetings in San Diego. And Mickey Koth (*MCB* Editor) and Jim Zychowicz (*A-R Editions*) gave a presentation on the *Music Cataloging Bulletin Online*, which was launched in January.

Subcommittee on Descriptive Cataloging

Kathy Glennan,
*(substituting for Nancy Lorimer,
Chair)*

The Subcommittee on Descriptive Cataloging held a joint open meeting with the Subcommittee on Subject Access during the Washington, D.C. conference.

Since Nancy Lorimer, the subcommittee's retiring chair, was unable to attend the meeting, Kathy Glennan substituted for her. Using Nancy's prepared comments, Kathy brought the MLA membership up-to-date regarding discussions at CC:DA surrounding possible modifications to the Specific Material Designations in Chapter 6 of AACR2, including whether or not to add terms reflecting "conventional terminology" or "terms in common use" to the rules for area 5. While the Joint Steering

Committee has not approved additional SMDs in Chapters 6 & 7 at this time, effective with the 2004 Amendments, they have added an optional rule to use conventional terminology in these chapters, following the wording of rule 9.5B1. The subcommittee continues to have serious concerns about the implications of adding such terminology to the SMDs and will write LC to express our viewpoint, which was supported by the open meeting attendees.

Matthew Wise, currently a voting member of CC:DA, reported on the JSC's decision to move forward with AACR3. This has raised several questions. When will amendments to AACR2 cease? Who will edit the new rules? When might AACR3 be published?

The subcommittee discussed similar issues at its business meeting. Three members rotated off the subcommittee at the close of the 2004 conference, with thanks for their service: Michi Hoban, D.J. Hoek, and Nancy Lorimer.

For more information about the subcommittee, its activities and the semi-annual CC:DA reports, please visit our website available at <http://www.musiclibraryassoc.org/BCC/Descriptive/Descriptive.html>. We welcome comments and questions about descriptive cataloging at any time.

Thanks for the Photos

Several members contributed photos of the annual meeting in Washington D.C. Some appear in this issue of the newsletter, others may appear in future issues, and many more will appear on the MLA web site in the near future. Thanks to Amy Edmonds, Rebecca Littman, Barbara Dobbs Mackenzie, Judy Pinnolis, Helene Spierman, Gerry Szymanski, and Judy Tsou for sharing their photographs with us. Also, thanks to Southeast Chapter members Lenny and Darlene Bertrand, and Laurel Whisler for photos of their annual meeting; sorry that we were not able to use them in this issue.

If only we had room to print all of the pictures!

Subcommittee on MARC Formats

Paul Cauthen,
Chair

The Subcommittee on MARC Formats held a joint open meeting with the Authorities Subcommittee. During the MARC portion of that meeting, the subcommittee's work during the past year was summarized.

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The subcommittee worked with Sarah Adams of the RISM-US Office in developing a MARBI discussion paper for additions and changes to MARC21 to accommodate RISM data. The discussion paper outlined a single new field, 031, for both the bibliographic and authority formats, for the recording of musical incipits using existing alpha-numeric encoding systems, such as Plaine & Easie Code. Paul presented the discussion paper at the January 2004 MARBI meetings at ALA Midwinter. The discussion paper was well-received and is expected to be presented as a full proposal at the June 2004 MARBI meeting in Orlando.

The subcommittee reviewed some of the problems associated with the 028 field, in particular, the indexing difficulties resulting from the use of the double-dash to indicate

a range of consecutive manufacturer's numbers. Although OCLC has implemented a limited indexing of this formulation, most online systems have not. Since this field already has a troubled history with MARBI, and, since the MARC documentation does not normally include indexing instructions, the subcommittee concluded that a solution to the indexing problem is not likely to be achieved through changes in the format.

The subcommittee began to explore ways to make MARC21 authority records more useful as tools for machine authority processing by adding information to records which indicates more specifically the type of heading represented.

The meeting concluded with a presentation by Mickey Koth and Jim Zychowicz on the web version of the *Music Cataloging Bulletin*.

The subcommittee continues to have serious concerns about the implications of adding "conventional terminology" to SMDs

Subcommittee on Subject Access

Mark McKnight,
Chair

The following topics were discussed at the business meeting of the Subcommittee on Subject Access on Thursday, February 12. A proposal was discussed to consider the expansion and revision of period subdivisions for decades for all musical genres and to establish new subdivisions for other significant periods (e.g.,

1945–). The proposal had been previously submitted last year. A progress report was heard on the pre- and post-conference workshops on LCSH, which the subcommittee had co-sponsored with the Education Committee. Other ideas for future programs were voiced, including presentations

on the Faceted Access to Subject Terminology (FAST) project, electronic music terminology, and how to provide better access to musical content in film. It was decided that this last idea merited further pursuit as a possible topic for a plenary session on an upcoming MLA conference program.

The open meeting on Friday, February 13, was held jointly with the Subcommittee on Descriptive Access. John Mitchell of the Library of Congress' Program for Cooperative Cataloging (PCC) presented an overview of the SACO project for subject authority records. After the conference, Mr. Mitchell posted his PowerPoint presentation on the SACO website.

Two members, Renée McBride and Drew Beisswenger, completed their terms with this meeting and

their contributions to the subcommittee were gratefully acknowledged.

Outreach Subcommittee/Public Library Committee

Carolyn Dow,
Chair, Outreach Subcommittee

The Outreach Subcommittee of the Education Committee and the Public Library Committee held a joint discussion about the topic of outreach. Various chapter activities were highlighted, including training "road shows," liaisons to library schools and making personal contact with librarians with music responsibilities in area libraries. Reorganization of libraries, diminishing budgets and the shifting of responsibilities has made both "inreach" within institutions and outreach to paraprofessionals vital. Local or regional outreach activities allow a greater possibility of attendance; MLA and its chapters need to work with the state and regional library associations. Projects such as the proposed successor to the *Basic Music Library* could provide tools for outreach. A discussion of publicity or promotion—letting people know what we do and how we can help them—concluded the session.

Bibliographic Instruction Subcommittee

Paul Cary,
Chair

The Bibliographic Instruction Subcommittee presented a draft of "Information Literacy Competency Standards for Undergraduate Music Majors" at its open session on Friday, March 13. The standards are based on ACRL's framework for Information
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Committee Reports

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Literacy Competency Standards for Higher Education. They define skills in information literacy expected of undergraduates, and are designed to be used in determining content for library instruction sessions, and as a document supportive of IL programs. Half of the session was devoted to feedback, and many of the 80 to 90 attendees shared their thoughts and concerns with the committee. The document (available at <http://homepages.bw.edu/~pcary/ILStandardsOverview.htm>) will be revised based on that feedback, and published in the future.

Electronic Reference Services Subcommittee

Stephen Luttmann,
University of Northern Colorado

Addressing a matter of concern and curiosity to many music librarians, the ERSS sponsored the session "Comparison of RILM Interfaces: CSA, Ebsco, NISC, OCLC, and OVID." Presenting were Donna Arnold, University of North Texas (OCLC FirstSearch), Judy Clarence, CSU-Hayward (Ovid's SilverPlatter WebSPIRS), Holling Smith-Borne, Depauw University (NISC BiblioLine), and Stephen Luttmann (CSA Internet Database Service and EBSCO Research Databases). A comparative summary, summarized in a chart, followed presentations on the features, strengths, and shortcomings of each database.

Among the committee's positive findings: the SilverPlatter, EBSCO and CSA offer keyword searches that included author fields (a feature OCLC plans to add later this year); CSA and NISC provide meaningful access to the RILM thesaurus; CSA and EBSCO offer the most extensive hyperlinking. Features that may not be attractive to all users include

CSA's use of frames, as well as NISC's appending of citations for reviews and Festschrift essays to the record of their respective main works.

For a copy of the comparative overview, contact the ERSS chair: luttmann@arts.unco.edu.

Reference Performance Subcommittee

Mary Du Mont,
Rice University

The Reference Performance Subcommittee (of the Reference and Public Services Committee) presented its annual reference refresher at this year's conference in Washington D.C., "From Manuscripts to Microforms: Collecting and Using Primary Sources for Musical Research." Sarah Adams, Keeper of the Isham Memorial Library at Harvard, gave strategies for locating manuscripts and prepared a wonderful handout listing finding tools. She also spoke about specific microfilm collections, both those unique to Harvard and those available commercially. She was followed by John Shepard, Head of Rare Books and Manuscripts in the Music Division of

the New York Public Library, who summarized the history of the music manuscript collections at the NYPL, and then spoke about how these collections support music research. He also talked about the library's Toscanini Memorial Archives, a microfilm collection of more than 3,000 autograph music manuscripts written by eighteenth to twentieth century composers.

The subcommittee's WOREP (Wisconsin-Ohio Reference Evaluation Program) Working Group held an opening meeting with an informal presentation given by Amanda Maple, Head of the Arts and Humanities and Architecture Libraries at Penn State. Amanda shared that when the Arts and Humanities Library conducted the WOREP survey at their reference desks for the first time in the fall of 2001, the percentage of successfully answered reference questions was lower than the average for other music libraries. With training in the weak areas noted in the survey result—reference interview and follow-up skills, using more than one reference source to come up with alternate possibilities, etc.—the results were significantly better after the next time the survey was conducted in the fall of 2003.

Celebrate MLA's Past!

As part of an ongoing celebration of the history of MLA leading up to the Association's 75th anniversary meeting in Memphis (2006), a new column will be appearing in the *MLA Newsletter*. In this column, we would like to share memories of "MLA past."

Is there a particular annual meeting (or meetings) that stand out in your mind? Anecdotes or stories about an MLA event or member? Reminiscences of the way things were

years ago? A past newsletter article you'd like to see reprinted? If so, then please consider sharing these memories with the MLA membership.

It's easy! Simply contact the newsletter editor (Steve Mantz, stmantz@davidson.edu) with your ideas and contributions. Submissions can be of any (reasonable!) length; indeed, they need not be long at all.

Help us look back at MLA's past with smiles and pride. We've come so far!

Archives and Conservatories Roundtables

John Bewley,
University at Buffalo, SUNY

The Archives Roundtable met in joint session with the Conservatories Roundtable at the 2004 annual meeting of MLA on Friday, Feb. 13. The meeting consisted of three very informative presentations. Linda Fairtile was the first presenter and her talk was titled: "Archives in Unexpected Places: The University of Richmond's Bolling Collection." Linda provided a description of the archival collection of records from the Bolling School of Music, a small privately-run local school established by Ernest Lee Bolling in the early twentieth century. Linda also described how she went about publicizing the existence and significance of the collection to the local Richmond community and the university administration. She arranged a concert of music from the collection with colleagues from the music department at the University of Richmond. The success of the concert was responsible in part for the funds needed to complete the processing of the collection. Linda also noted ways in which she was able to reduce the costs of preserving the collection by using alternate methods of re-housing materials.

Esther Gillie's (University of Illinois) presentation, "The Care and Feeding of a School of Music Audio Archive," was based on her experience working with local audio archives at three institutions: Skidmore College, Eastman School of Music, and the University of Illinois. Esther outlined reasons for establish-

ing and maintaining an audio archive, different methods of recording concerts (including level of personnel and recording formats used), scope of materials in an audio archive (date and range of concerts recorded), and the costs and sources of funding for holding and preserving such a collection. The thorough presentation provided much to think about for any institution in the process of considering how to treat local audio collections. A bibliography for Esther's presentation is available online at: <http://www.library.uiuc.edu/mux/MLAPresentation2004.htm>.

The final presentation, "Contracting with Vendors for Audio-Video Preservation," was given by Alan Lewis (Special Media Archives Services Division, National Archives and Records Administration). Many of our libraries are faced with growing collections of aging audio and video materials in need of preservation and many do not have the expertise or equipment to handle preservation projects. Alan Lewis addressed the needs of institutions that may need to seek outside vendors to perform this work.

His comments included reasons to contract outside the institution, what should be contained in a solicitation to a vendor (project description, pricing, instructions, etc.), a clear statement of the work process (where will it be done, by whom, with what equipment, at what quality, etc.), and a separate section on off-site storage of materials, should that be required. Alan's handout for the session contained an excellent summary of all these elements.

Many libraries are faced with growing collections of aging AV materials in need of preservation; many do not have the expertise or equipment to handle preservation projects.

We neglected to announce at the meeting that Richard Boursy (Yale University) will succeed John Bewley as coordinator of the Archives Roundtable. Please send any ideas for presentations at next year's meeting to Richard at richard.boursy@yale.edu.

Bibliography Roundtable

D.J. Hoek,
Kent State University

With music bibliography on their minds and in their hearts, roughly forty MLA members celebrated Valentine's Day by attending the Bibliography Roundtable on Saturday, February 14. This year's program included two presentations.

David Lasocki (Indiana University) shared details of his work on two different projects. The first project, prepared in collaboration with Richard Griscom (University of Illinois, Urbana-Champaign), is a Web-based catalog of early recorder music. The catalog's underlying structure, which includes numerous fields for each work listed, will allow multiple modes of access to textual data and musical incipits. The other project, a compilation of instrument inventories, accounts for the many flutes, recorders, flageolets, and tabor pipes held by courts and cities from 1388 to 1800. When completed, both projects are intended to be accessible for free via the Internet. Mary Wallace Davidson (Indiana University) is thanked for delivering David's presentation since he was unable to attend the conference.

In their discussion of the *Index to Printed Music: Collections and*
continued on next page

Roundtable Reports



Alan Mandel and soprano Randye Jones, after their performance at the Composers/Performers Roundtable. (photo: Helene Spierman)

continued from previous page Series, George R. Hill (Baruch College, City University of New York) and Elizabeth Davis (Columbia University) described the design and function of the index database, the bibliography database (which includes the content of *Collected Editions, Historical Series and Sets and Monuments of Music: A Bibliography*, by George R. Hill and Norris L. Stephens [Berkeley: Fallen Leaf Press, 1997]), and the name authorities database that together comprise this guide to scholarly editions. Though still in development, the *Index* is planned to be available later in the year and will be published by NISC in online and CD-ROM versions.

The remainder of the session included informal announcements from the audience of a variety of projects in progress.

Black Music Collections Roundtable

Ed Komara,
SUNY Potsdam

The Black Music Collections Roundtable held a special session at the Martin Luther King Memorial Library branch of the Washington D.C. Public Library. The program

was "Music and the Civil Rights Movement: A Tribute to Coretta Scott King, Musician and Activist." Repertory from Mrs. King's historic Freedom Concerts from the 1950s and 1960s was performed, and extracts from her autobiography *My Life With Martin Luther King, Jr.* were read. Sopranos Lee-Folia E. Brunt and Valerie Harris-Gregory, pianist William Neal, and narrator Carolyn Baker prepared and performed the hour-long program. An accompanying photographic exhibit was mounted by Amy Edmonds, chief of the music division at the King Memorial Library. Many thanks to Ms. Edmonds for handling the local arrangements for the concert and exhibit.

Composers & Performers Roundtable

Wendy Sistrunk,
University of Missouri, Kansas City

The Composers & Performers Roundtable met February 13 during the 2004 annual meeting of MLA, Wendy Sistrunk and Leonard Lehrman presiding in Coordinator David Peter Coppen's absence. The roundtable opened with a program of three recitals: *Six Songs of Commemoration*, featuring Helene Williams, soprano and Leonard Lehrman, in music by Gerhard Bronner, Leonard Lehrman, Marc Blitzstein; *Four Piano Solos*, featuring Alan Mandel, piano, in music by Elie Siegmeister and Alan Mandel; and *The Art of the Negro Spiritual* (in honor of Black History Month), featuring Randye Jones, soprano, and Leonard Lehrman, piano.

The remainder of the time was spent reviewing and brainstorming issues that had come up in previous roundtable meetings specific to MLA performers and composers.

- What can MLA do to encourage libraries to make use of the composing and performing talents of their librarians? We should be a conduit for advocacy and promotion. How can this benefit everyone? Leonard proposed drafting a statement to be endorsed by the Roundtable and presented to the MLA Board and to the libraries where we work. Libraries are logical outlets for performances, and bringing in people for concerts performed or composed by librarians can be a source of good PR and can expose the library's collections. Too, for academic librarians with faculty status, this would provide opportunity beneficial to promotion and tenure. For higher visibility of the performers and composers in our midst, maybe a small column in the *MLA Newsletter*, similar to "Recent Publications," could be instigated.
 - Interest was expressed in joining efforts with the Contemporary Music Roundtable and/or the American Music Roundtable at next year's meeting in Vancouver.
 - A posting on MLA-L was proposed to survey what libraries are doing to promote, sponsor and document local library performers and composers.
 - Individual MLA chapters will be surveyed to see what they might be doing to support the composers and performers in their midst.
 - Laurel Littrell's notes and bibliography of library services to performers, presented some years back, will be sought and updated.
 - Outside of the library, many times librarians who are in-
- continued on next page*

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volved in performing or composing are asked to be the resource for copyright questions within these groups. Perhaps a future roundtable presentation by the Legislation Committee of MLA might be in order.

Wendy reminded attendees that next year's MLA meeting in Vancouver would be featuring two plenary sessions, and the one scheduled on the topic of music downloading might be of interest to this roundtable for discussion at this next meeting.

Jewish Music Roundtable

Judy Pinnolis,
Brandeis University

Two very different speakers, representing two of the diverse streams in the American Jewish twentieth century experience, presented at the Jewish Music Roundtable. One was Bret Werb of the U.S. Holocaust Memorial Museum in Washington D.C. Bret gave a talk about Holocaust-era composers, their music, and resources available at the U.S. Holocaust Memorial Museum. The other was Leonard Lehrman, who gave a lecture-recital on "The Jewish Social Conscience in Music,

from Sacco and Vanzetti to the Rosenbergs," along with his wife, Helene Williams.

Bret Werb presented a lecture illustrated by a number of songs from various recordings produced by the Holocaust Museum. Those that missed the presentation may view materials online at the exhibit Bret produced for the museum: <http://www.ushmm.org/museum/exhibit/online/music>. Music libraries can order these important recordings for their collections through the museum. Much of the musical content and liner notes of the compact discs are original translations from the Yiddish by our presenter. Bret Werb, Music Specialist at the U.S. Holocaust Memorial Museum since 1992, has programmed the museum's long-running recital series and produced three compact discs for the museum. He has lectured widely on aspects of Holocaust-related music, and is a contributor to the latest edition of *The New Grove Dictionary of Music and Musicians*.

Leonard Lehrman and Helene Williams concentrated on a totally different stream of Jewish experience—that of early twentieth century leftist composers in the United States. In particular, Lehrman, an expert on the music of Marc Blitzstein, who responded to social injustices of his day through his music, presented excerpts from several selections. Lehr-

man also presented some of his own original compositions. Leonard punctuated his lecture with pieces from: *E.G.: A Musical Portrait of Emma Goldman*; *Rosenberg Cantata: "We Are Innocent"*; a passage from the opera *Sacco and Vanzetti* and other selections.

Next year the roundtable will concentrate on the music of Canadian Jewish composers. Members are invited to contact Judy Pinnolis (pinnolis@brandeis.edu) if they are interested in presenting during the Vancouver conference.

Sheet Music Roundtable

Susan Manus,
Library of Congress

Due to the cancellation of the previously scheduled speaker, Dr. Cheryl Taranto, of the University of Nevada, Las Vegas (UNLV) kindly stepped in to provide the main presentation for this year's sheet music roundtable session. Cheryl, who has been Music Librarian at UNLV since 1996, titled her talk "The City of Lights Meets the City That Never Sleeps," an apt description of the Las Vegas strip. As for the sheet music, the subject was the Arnold Shaw Popular Music Research Center, located just adjacent to the Music Library at UNLV and administered jointly by the Music Library and the Music Department. The collection contains a treasure trove of archival material on Las Vegas's musical culture from its earliest days through the 1980's.

Named after Arnold Shaw (a scholar and writer on popular music and a faculty member of UNLV from the 1960s until his death in 1989), this large and growing archive is now used by patrons on a daily basis. The collection includes material
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Transitions

Ken Calkins, Publicity Officer,
Music Library Association

Jim Cassaro, Editor of *Notes*,
Music Library Association

Joe Clark, Digital and Audio-visual Media Librarian, University of Maryland, Baltimore County

Amy Dankowski, Web Site Editor, Music Library Association (effective April 1, 2004)

Jason Huffman, Koussevitzky and Piston Project, Boston Public Library

Tim Sestrick, Music Cataloger, Gettysburg College

Christopher Starcher, Music Librarian, Texas Tech University

Melissa McCarthy Steinberg, Music Librarian, Virginia Symphony

Roundtable Reports

continued from previous page relating to a veritable “who’s who” of the entertainment world in Las Vegas, and contains thousands of recordings from 78’s to CD’s and DVD’s, 5000 items of sheet music, 150 oral history tapes, and other associated records from the 1920s to the present. A web site is being produced for the center, and the URL will be available soon.

To round out the session, Stephen Davison of UCLA, and the Sheet Music Consortium project, gave an update on the OAI Sheet Music Harvesting project. The OAI, in general, is a standard for harvesting metadata from a variety of institutions, and providing access through a search engine. He reminded everyone that the sheet music consortium is still looking for other collections to add to this project (see the site at <http://digital.library.ucla.edu/sheetmusic/>).

Technical Services Roundtable

Wendy Sistrunk,
University of Missouri, Kansas City

The Technical Services Roundtable met February 14 during the 2004 annual meeting of MLA, Patty Falk and Wendy Sistrunk, Co-Coordinator. Wendy reminded attendees that next year’s MLA meeting in Vancouver would be featuring two plenary sessions, and the one scheduled on the topic of library reorganization might be of interest to this roundtable for discussion at this next meeting.

The majority of the session was taken up with a presentation by Anne Harrison, FEDLINK Network Program Specialist, on OCLC’s *Connexion*. In “The Connexion Client: An Introduction to OCLC’s Newest Cataloging Interface,” Anne gave an overview of the new interface, tips on navigating the menus, editing

bibliographic records and customizing sessions, and a projected timeline of implementation. Library cataloging centers may now use *Connexion*, using the same password they have for Passport and CatME. See <http://www.oclc.org/support/training/connexion/default.htm> for a tutorial. While *Connexion* is a web-based product, all commands have corresponding keystroke equivalents for those poor mouse-weary catalogers who need them. The “sunset date” for Passport going away is currently slated for November 2004, but stay tuned! Passport will not be riding off into any sunsets until issues with creating national authority records and headings verification can be fully worked out. Libraries will be given at least a six-month warning before needing to migrate to *Connexion*.

“Music must not merely lie mutely on the shelves, but should be brought to life in performance”

Women in Music Roundtable

Renée McBride,
UCLA

The MLA Women in Music Roundtable, coordinated by Alice Abraham (WGBH Radio, Boston), featured presentations about the Library of Congress (LC), a most appropriate emphasis for MLA’s annual meeting in our nation’s capitol.

The session opened with a presentation by Robin Rausch, senior music specialist in LC’s Music Division, entitled “Women and Music Resources at the Library of Congress.” Robin provided attendees with an overview of the special collections in the Music Division that relate to women’s work in music and discussed challenges in doing research at LC.

A sample of holdings containing autograph manuscript scores includes:

- Arsis Press Archives
- Carrie Jacobs-Bond Collection
- Helen Hopekirk Collection
- Danny Kaye and Sylvia Fine Kaye Collection
- Charles and Ruth Crawford Seeger Collection
- Arthur P. Schmidt Company Archives

Most of these collections are not digitized, and are therefore not accessible via the Web. Robin noted that some recent acquisitions, such as the papers of Louise Talma and Vivian Fine, have yet to be processed, but she encouraged researchers to inquire about unprocessed materials. As Robin expressed it, “the squeaky wheel gets the grease,” and inquiries may have the effect of expediting the processing of such materials.

Holdings dealing with performers include:

- Geraldine Farrar Collection
- Alma Gluck Collection (emphasis on 1909–1917)
- Beverly Sills Collection
- National Negro Opera Company Collection
- McKim Fund Collection
- Maud Powell Collection
- Charles Jahant Collection

Robin advised researchers to cast their nets widely, not relying solely on the holdings of LC’s Music Division. LC holds some individually cataloged manuscript scores that are not part of a collection and are therefore accessible through LC’s online catalog (<http://catalog.loc.gov/>). Other resources for pertinent material include LC’s Prints and Photographs Division, Manuscript Division,
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Motion Picture, Broadcasting & Recorded Sound Division, and American Folklife Center, as well as the Prints and Photographs Online Catalog (PPOC). The PPOC contains catalog records and digital images representing a rich cross-section of still pictures held by the Prints & Photographs Division; it is accessible via LC's online catalog. Robin used the online edition of *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States* (<http://memory.loc.gov/ammem/awhhtml/index.html>), which was launched in June 2003, to illustrate how the holdings of other divisions at LC can contribute to women in music research. She also demonstrated the importance of cross-divisional research by describing her experience researching Marian MacDowell, information about whom is "spread all over the place."

Dr. Cyrilla Barr, Professor Emerita at The Catholic University of America and biographer of Elizabeth Sprague Coolidge, followed with her presentation entitled "Beyond Bricks and Books: Elizabeth Sprague Coolidge's Vision of a Library." In 1924, Coolidge approached LC with the idea of bequeathing her manuscripts to the Library, funding the construction of an auditorium, and establishing a foundation. There existed no mechanism at the time to enable LC, as an agency of the United States government, to accept a trust fund to establish a foundation, so it literally took an Act of Congress in 1925 to accomplish the task. Dr. Barr examined the circumstances leading up to Coolidge's gift and described the critical roles played by Herbert Putnam, Librarian of Congress, and Carl Engel, Chief of the Music Division.

In 1924 Coolidge provided \$60,000 to LC for the construction of

the Coolidge Auditorium, creating a space in which her vision of bringing music—particularly contemporary chamber music—to life could be realized. The establishment of the Coolidge Foundation in 1925 with \$400,000 provided the means by which music could be commissioned and performed in the auditorium. Coolidge played an important role in furthering the careers of young U.S. composers through her commissions, and the regular performances held in the auditorium enriched the cultural life of Washington, which was something of a backwater at the time. Coolidge insisted that the performances be free of charge, a condition that still holds true today. An offshoot of these performances was Coolidge's "extension programs," which carried concert programs funded by her Foundation to institutions around the United States.

Coolidge also founded the Berkshire Festival in 1918. Coolidge referred to this as her magnum opus, and its focus on new chamber music

resulted in over 1100 new works, all of which are now located in LC's collections.

Coolidge's generous patronage was driven by her vision to endow LC in the area of music and motivated by her sense of morality in the stewardship of her wealth. As Coolidge expressed the philosophy of her Foundation, "Music must not merely lie mutely on the shelves, but should be brought to life in performance." A fuller view of the story of Elizabeth Sprague Coolidge's contributions may be read in Dr. Barr's book *Elizabeth Sprague Coolidge: American Patron of Music* (New York: Schirmer, 1998).

World Music Roundtable

Deborah Davis,
University of Chicago

Attendees to the World Music Roundtable on Thursday, February
continued on next page



Relaxing after the Business Meeting are President Laura Dankner, Recording Secretary Michael Colby and Treasurer/Executive Secretary Nancy Nuzzo.
(photo: Gerry Szymanski)

Roundtable Reports

continued from previous page
12 heard presentations by Daniel Sheehy, Toby Dodds and Jeff Place, all from the Smithsonian Institution. Dan Sheehy serves as both Director of Smithsonian Folkways Recordings, the nonprofit label of the Smithsonian Institution, and the Curator of the Smithsonian Folkways Collections. Toby Dodds is the Technical Director for Global Sound and Jeff Place is the Archivist for the Ralph Rinzler Folklife Archives and Collection at the Center for Folklife and Cultural Heritage.

Dan spoke about the creation and history of Folkways Records by Moses Asch and the transference of the intellectual property rights to the Smithsonian in 1987. Smithsonian Folkways is a self-supporting endeavor through its recording sales, licensing, and grants. Dan described past and current initiatives and then

introduced the audience to Global Sound. This three-year project funded by the Rockefeller Foundation is currently in partnership with the International Library of African Music in Grahamstown, South Africa and the Archive and Research Center for Ethnomusicology in New Delhi, India. Music from the archives of these two partners along with tracks from Folkways and Smithsonian Folkways recordings will be accessible from the site beginning around April 1; initially by offering individual downloads. Institutional subscriptions will be available in the future. Royalties earned from sales will be returned to the archives, artists and their communities in order to conserve the culture and music. Toby Dodds's Powerpoint presentation displayed features of the site. Users will be able to browse music globally and filter by geographic region and

categories, like musical instruments. A cultural index, including a glossary, can also pull up related tracks. Toby also provided examples of downloading tracks for purchase from individual accounts.

Jeff Place spoke next about the Rinzler Archives at the Center. The mission is to provide researchers with access to the fieldwork collected in preparation for the annual Smithsonian Folklife Festival, recordings of music from the festival and oral histories. Preservation/digitization of this material and other collections that make up the Rinzler Archives is a high priority. The archives are staffed by two people and are open by appointment only.

Any persons interested in presenting at next year's World Music Roundtable should contact Deborah Davis at dgdavis@uchicago.edu.

New Members

The following personal members recently joined MLA. We welcome them!

Amy S. Barnum, East Tennessee State University
Peter Bell, Newton, MA
Sharon Benamou, UCLA
Esperanza Berrocal, Washington, DC
Connie Borchardt, University of St. Thomas
Carol Bruno, Kent State University
Duane M. Carter, University of Texas at Austin
Douglas W. Cornwell, Palm Beach Community College
Linda Terese Dempf, Bloomington, IN
Sebastian Derry, University of Montana
Amy L. Edmonds, DC Public Library
Brenna Kathleen Friesner, Kent State University
David Michael Guion, University of North Carolina, Greensboro
Eric John Harbeson, Florida State University
Sion N. Honea, University of Oklahoma
Damian Scott Iseminger, De Pauw University
Bozena M. Jdrzejczak Brown, Peabody Conservatory
Guy James Leach, Georgia State University

James C. MacKenzie, University of New Brunswick
Jack McClelland, Brooklyn Public Library
Terice M. McFerron, Indiana University of PA
Thomas N. McGeary, University of Illinois, Urbana-Champaign
Joe McNeil, McNeese State University
Vandy L. Pacetti-Tune, Grenada, MS
Carlos E. Pena, University of Pittsburgh
Steven L. Permut, Library of Congress
Susan M. Potter, St. Petersburg, FL
Jason Minga Rogers, UNC Greensboro
Richard Schwegel, Chicago Public Library
Mona Ann Seghatoleslami, Indiana University
Samuel A. Smith, Catholic University of America
Janet Schlein Somers, Rider University
Kabel Nathan Stanwicks, University of Connecticut
Christopher Gene Starcher, Texas Tech University
Laurel E. Tarulli, University of Alberta
Roman Tsivkin, Irvine, CA
Shannon L. Watson, Jacksonville Public Library
Randall Shane Zwally, Messiah College

Please send citations for items published or premiered in the past calendar year to the column editor, **Gary Boye**, via e-mail or snail mail at the address below. The deadline for submissions for issue no. 137 is **April 26, 2004**. Please follow the citation style employed below. You must be a current MLA member to submit citations.

Dr. Gary R. Boye
Appalachian State University
Music Library, Box 32026
Boone, NC 28608-2026
boyegr@appstate.edu

BOOKS

Levy, Morris S. (Harvard University) and John Milton Ward

The King's Theatre Collection: Ballet and Italian Opera in London, 1706–1883. Cambridge, MA: Houghton Library of the Harvard College Library, 2003. [xvii, 493 p. ISBN: 0974396303, \$50]

Sistrunk, Wendy, compiler (University of Missouri—Kansas City)

Mu Phi Epsilon Composers & Authors. Centennial edition. Long Beach, CA: Mu Phi Epsilon, 2003. [vi, 648 p., \$30]

Weitz, Jay (OCLC Online Computer Library Center)

Cataloger's Judgment: Music Cataloging Questions and Answers from the Music OCLC Users Group Newsletter. Arranged and edited by Matthew Sheehy, with a foreword by H. Stephen Wright. Westport, CT: Libraries Unlimited, 2004. [xxvii, 265 p. ISBN: 1591580528, \$45.00]

ARTICLES AND CHAPTERS

Doherty, Brian (Arizona State University)

"Richard Wagner's Grosser Festmarsch: America's \$5,000 Bargain." *Journal of the American Liszt Society* 51 (Spring 2002): 39–54.

Gibbs, Jason (San Francisco Public Library)

"The West's Song, Our Songs: The Introduction and Adaptation of Western Popular Song in Vietnam before 1940," *Asian Music* 34, no. 1 (2003/2004): 57–83.

McBride, Renée (University of California, Los Angeles)

"What Employers Want Now: A Survey of the MLA Job List." In: *Careers in Music Librarianship II: Traditions and Transitions*. Ed. by Paula Elliot, Linda Blair. (Lanham, MD: Scarecrow Press, 2004): 41–51.

Moore, Tom (The College of New Jersey)

"Primarily Primosch" [interview with James Primosch]. *21st Century Music* 9:10 (October 2002): 1–5.

"Brazilian Music: Flutist Laura Ronai Serenades the Country of the Future with Music of the Past." *Brazilmax.com* (published on December 20, 2003). (http://www.brazilmax.com/news3.cfm/tborigem/fe_artcu ltmus/id/31)

"The Biennial Festival of Brazilian Contemporary Music." *Brazilmax.com* (published on November 26, 2003). (http://www.brazilmax.com/news3.cfm/tborigem/fe_carnival/id/3)

Ronai, Paulo, "Ribeiro Couto, His Own Translator." *American Translators Association Chronicle* 32:1 (January 2004), translated by Tom Moore.

Oates, Jennifer L. (Queens College–The City University of New York)

"The Making of Scottish National Opera: Hamish MacCunn's Jeanie Deans," *The Opera Journal* 35/2–3 (June–September 2002): 3–28.

New Web Editor Announced

MLA is pleased to announce the appointment of Amy Dankowski as the new editor for the Music Library Association's web site, effective April 1, 2004. Amy is a Technology and Information Literacy Initiative Librarian at Cuyahoga Community College, where she is part of a team responsible for the maintenance of the TILI portal (<http://tili.tri-c.edu>). She also provides reference services and information literacy and bibliographic instruction.

Amy received her MLIS from Kent State University, and has a Master in Performance from the Hartt School at the University of Hartford and a Bachelor of Music from Kent State. She has worked in the libraries of the Aspen Music Festival, Oberlin College Conservatory, and the Hartt Music Library.

We thank Judy Pinnolis, outgoing web editor, for her work and welcome Amy to her new position.

Members of the Search Committee were David Gilbert (chair), Nancy Nuzzo (ex-officio), Tony Calvo, and Steve Mantz. The Board of Directors thanks them all for their work.

New England

Beth Sweeney,
Boston College

On a beautiful Saturday morning, October 25, 2003, Inge Boudreau, Deputy Director of the Greenwich Library (Greenwich, Conn.), welcomed the NEMLA attendees to the second busiest public library in New England (after the BPL). Diane Napert (NEMLA chair) then introduced Roy Rudolph, NEMLA chair-elect.

Panel: Library Gifts and Grants— Their Impact on Collection Development

The first panelist, David Waring (Greenwich Library), spoke about the Clementine Peterson gift to Greenwich Library. The library received 23 million dollars from Ms. Peterson's estate about ten years ago. Given in memory of Clementine's son Jonathan Peterson, a musician, husband, and businessman, the gift was designated by Ms. Peterson to enhance the library's music and business collections. Strategic investing on the part of the library has helped this gift grow to a total of 44 million dollars. In addition to enhancing the collection, the funds have been used to create the Peterson Wing, which includes the Cole Auditorium, as well as the Peterson concert series.

Panelist Ginny Danielson (Harvard) spoke about endowments at Harvard, where 70% of acquisitions are funded by endowments. Endowments help provide financial stability in a bad economy, enabling the institution to sustain special collecting. Endowments, however, as well as gifts-in-kind, may come with restrictive stipulations as to what kinds of materials may be purchased with the funds. Gifts may also generously provide the materials, but may not include money for processing, housing, or access issues. The

Harvard Development Office, which has an officer assigned to negotiate library gifts, works on broadening the terms of funds to include processing money. Most development officers need to be trained in how to negotiate gifts to libraries. Harvard also receives gifts-in-kind, such as recordings. These gifts are sometimes generated by the Harvard student radio programs and by the "Friends of Music" newsletter, published jointly with the Music Department.

Peter Munstedt (MIT) shared his experiences with gifts and grants at the Lewis Music Library. Although it can take years to cultivate a relationship with a potential donor, this relationship does not always result in a gift to the library. The same can be said of grants. Gifts can also be expensive and labor-intensive to process. The Lewis Music Library recently began publishing a newsletter "What's the Score?" twice a year, which is mailed to approximately 200 people, most of whom are alumni. (Peter distributed copies to the conference attendees.) The newsletter keeps the community informed and encourages new donations. Gifts to the library have increased dramatically since the newsletter began to circulate. In addition to gifts-in-kind, donations of \$50–\$1,000 are also solicited through a form that is included in the newsletter. The form was approved by the university's development office. The library attempts to send an acknowledgement to the donor within 48 hours for any kind of gift. The library also applies for and receives small grants on campus (through MIT's Council for the Arts), to help purchase materials for new courses. Where gifts-in-kind are concerned, the library only accepts materials that will be used and that

have no strings attached. The donors understand that some items may end up in a book sale. Peter's general recommendations: work closely with other departments (Cataloging, Binding, etc.) before and after accepting donations; publicize your needs; and learn to ask donors for money for processing. If you are uncomfortable asking for processing money, have your development officer ask, or have the officer coach you.

The presentation, "**Elizabeth Sprague Coolidge and Music Patronage**" was given by Dr. Charles Turner, Associate Professor of Music History, The Hartt School, University of Hartford.

In her role as a music patron, Elizabeth Sprague Coolidge was arguably the most important influence on modern American music during the period between the two world wars. Dr. Turner's talk covered four aspects of Elizabeth Sprague Coolidge's work: her motivation, philosophy, modus operandi, and legacy.

Elizabeth Sprague Coolidge referred to music as a religion, and to compositions as "significant human documents." Her personal philosophy emphasized discipline, which she developed for herself through piano study. She was especially interested in cultivating compositions of chamber music. By commissioning musical works from composers such as Barber, Schoenberg, Copland, et al. she hoped to inspire others to fund commissions as well.

Announcements:

- Alan Karass is negotiating with NELINET on consortial deals for RILM, etc. Contact Alan if inter-

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**Regarding gifts:
work closely with
other departments,
publicize your needs,
and learn to ask
donors for money
for processing.**

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ested in being part of the pool. Negotiations usually take place in early December.

- Ned Quist reported on the progress of the task force exploring New England as a potential host of MLA's annual meeting in 2008 "By the Sea," followed by a brief discussion.

Committee and Roundtable meetings included Education and Outreach, Public Libraries, Tech Services, Publications, Membership, BI & Reference, Program Committee, and Nominating Committee. Reports from some of these committees are included in the chapter newsletter (no. 140).

"What Should Libraries Expect from Digital Sheet Music?" was presented by Gregory Cheng, proprietor of Byron Hoyt.

Byron Hoyt, a 40-year old sheet music company, recently launched a library subscription service using Ebrary (PDF file-based). The company hopes to enhance their sheet music service by integrating streaming audio in partnership with another vendor. Gregory Cheng, from Byron Hoyt, invited NEMLA members to give input on the types of services libraries would like to see from this company. He sees a need for music publishers to work toward meeting customer and library needs. Presently, large music publishing companies are heavily invested in their warehouses, stock, printers, etc. Smaller publishers are probably more likely to want to see their music "out there" in digital form. There is a free trial of Byron Hoyt's new service at http://www.byronhoyt.com/ebrary/ebrary_interest.html, and Gregory invited input on pricing models. The presentation included a question and answer session.

The fall meeting concluded with a concert, "The Librarian's Muse:

Songs with words or Music by Librarians and Lexicographers" featuring Peter Shea (tenor), Janet St. Jean (piano), and Corinne Ebbs (narrator), followed by a library tour and closing reception.

Southeast

Lee Richardson,
University of North Florida

The SEMLA 2003 Annual Meeting was held at the University of North Carolina at Chapel Hill and Duke University. For three days, October 23–25, meeting attendees had the opportunity to hear wonderful presentations, see the beautiful Chapel Hill and Duke areas, and enjoy delicious food. The opening reception, generously sponsored by the Music Library Service Company, was held in the UNC-Chapel Hill Music Library, within the Louis Round Wilson Library. Attendees sampled delicious treats and toured the new Music Library facilities. Also, SEMLA's beautiful redesigned web site was unveiled courtesy of Web master Lynn Jacobson (Jacksonville Public Library).

Friday's sessions were held in the Pleasants Family Assembly Room in the Louis Round Wilson Library. Dr. Joe A. Hewitt, University Librarian and Associate Provost at UNC-Chapel Hill welcomed the group and shared information about the university's libraries.

First up was the panel session, "Country Music in the Academy," moderated by Philip Vandermeer (UNC-Chapel Hill). Steve Weiss, Curator of the Southern Folklife Collection at UNC-Chapel Hill, provided a fascinating look into the origins of the Southern Folklife Collection. He also talked about interesting gifts and general information about the collection.

Next, Jocelyn Neal, Professor of Music at UNC-Chapel Hill, presented information on country music courses in colleges and universities. Her presentation included discoveries about current academic offerings in country music and issues she deals with when using country music in her classes.

Gary Boye, Music Librarian at Appalachian State University, concluded the panel session with information on collection development for country music. He showed the group some older recordings as well as CD box sets. His list of "Top 20 Recommended CD Box Sets in Country Music" can be found at: http://jpl.coj.net/semla/conference2003/country_CD_sets.doc

Meeting attendees then divided into groups for tours of the Southern Folklife Collection. Steve Weiss, curator of the collection and assistant Kelly Kress each led a group for an interesting look at an important resource.

After lunch, Kirstin Dougan from Duke University presented "Metadata for Music Librarians." Included was a definition of metadata, how it's being used and specifically how music librarians can use metadata. Some of the major metadata schemes such as

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Local Arrangements Co-Chairs Jane Edmister Penner and Catherine Dixon, two of the many members who put together a memorable annual meeting.

Chapter Reports

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Dublin Core, MODS and OAI were briefly explained. This presentation can be found at: <http://www.lib.duke.edu/music/SEMLA2003/>

David Hursh from East Carolina University then gave the presentation, "Calling All Academic Library Reference Desks: A Research Project Overview and Refresher." The presentation described a research project to gather information related to reference desks in music libraries. The resulting article from this research project will be published in *Music Reference Services Quarterly*, volume 8, issue 3/4.

The last presentation of the day was "Music in Non-Music Libraries: Southeastern Baptist Theological Seminary" by Joan McGorman from Southeastern Baptist Theological Seminary. She talked about the music collections

in the library, the courses offered at the Seminary and how this impacted the music that was collected.

At the end of the day, the group was offered a tour of the newly renovated R.B. House Undergraduate Library at UNC-Chapel Hill before a delicious banquet at the Top of the Hill Restaurant in Chapel Hill.

For the last day of the annual meeting, the group moved to the Thomas Room in the Lilly Library at Duke University. Dr. Thomas Wall, Director of Public Services at Duke welcomed the group, talked about Duke's libraries and gave a brief history of the university.

The presentations for the last day dealt with "Refreshers/New Directions in . . ." Gary Boye from Appalachian State University was first with his presentation, "Online Pathfinders for World Music: New Direc-

tions in Collection Development and Bibliographic Instruction." He described the processes used in his library to create a good collection in world music. He also showed maps he created which are useful as collection development tools and for bibliographic instruction. The world music guides with maps can be found at: <http://www.library.appstate.edu/music/research.html#world>

Next was a presentation on the Journal Finder by Beth Bernhardt of the University of North Carolina at Greensboro. Journal Finder is an integrated search interface which allows users to determine if the library has electronic access or a print copy or which other libraries may have a print copy for many serial publications. Copies of articles can be ordered and sent directly to the

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Directory of Library School Offerings Available

Richard Griscom,

Library School Liaison Subcommittee

The eighth edition of the *Directory of Library School Offerings in Music Librarianship* (ed. Robena Cornwell) is now available from the MLA website at http://www.musiclibraryassoc.org/services/libraryschooldirectory_intropage.html. Since 1985, MLA has issued the directory with two audiences in mind: prospective music librarians in search of educational opportunities that will prepare them for a career in our profession, and educators and career counselors who are assisting these prospective music librarians.

The directory lists programs offered by institutions of higher education in the United States and Canada. Entries are arranged geographically by state or province, and then alphabetically by institution name.

Each entry includes information on:

- contacts at the library school, with telephone numbers and mail and email addresses
- web addresses for the library-school program and the affiliated music program
- curricular offerings related to music librarianship
- continuing-education programs
- distance-learning opportunities

Indexes provide listings of institutions offering double degree programs; those offering the master's degree in library science with a concentration in music; those offering internships, practicums, or specialized courses in music librarianship; and those where credits in a music department partially fulfill the requirements for the library degree.

This new edition of the directory was prepared with support and assis-

tance from the MLA Library School Liaison Subcommittee (Richard Griscom, chair; Robena Cornwell, Gregg Geary, Geri Laudati, Diane Steinhaus) and its parent committee, the MLA Education Committee (Deborah Pierce, chair). Material support was provided by the University of Florida and the University of Illinois at Urbana-Champaign.

In the Next Issue...

In the May/June issue of the MLA Newsletter, we will have "Part Two" of our coverage of the Washington D.C. annual meeting. Slated to appear are a report on the second plenary session, "Librarians Lobbying Capitol Hill," more committee and roundtable reports, more photos, and articles on MLA awards and their recent recipients. In addition, we will be including our annual section on Chapter Annual Reports.

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user. More information about the Journal Finder is available at: <http://journalfinder.uncg.edu/uncg/> "Conventional Terminology in the Description of Sound Recordings" by Alan Ringwood from the University of South Carolina was the last presentation. The MLA Subcommittee on Descriptive Cataloging has proposed changes dealing with conventional terminology to Chapter 6 of AACR2. Alan outlined these proposed changes and informed the group how these changes, if implemented, would affect music cataloging.

The group then walked over to the Biddle Music Building for a tour of the musical instrument collection.

Sarah Dorsey (UNC-Greensboro) started off the business meeting by reading "Two Kinds of Intelligence" by thirteenth-century poet, Rumi. Joyce Clinkscales from Emory University told the group a little about what could be expected at the annual meeting next year in Atlanta. Look for more information and dates for the annual meeting to be announced on SEMLA-L. A big SEMLA welcome was given to first time attendees Kirstin Dougan (Duke University), Matt Nelson (UNC-Greensboro), David Guion (UNC-Greensboro), Betsy Dain (National Humanities Center), Catherine

Pellegrino (UNC-Chapel Hill), Tracy Waterman (UNC-Chapel Hill), and Mary Rose Adkins (Winthrop University). SEMLA also welcomed first time attendee Richard Hodges (Louisiana State University) who received this year's SEMLA travel grant to attend the meeting. Election results were announced with congratulations going to David Hursh (East Carolina University), our new Secretary-Treasurer and Lenny Bertrand (Tulane University), our new Member-at-Large.

Several topics were discussed during the business meeting, including the 2006 national meeting in Memphis which SEMLA will be hosting. Money is an important issue and we have some money in the bank, but we will need to think of ways to raise more. We also discussed what sort of gatherings and activities SEMLA may plan for the national meeting, which is especially important since that will be MLA's 75th anniversary. A task force will be in charge of updating "A Directory of Music Collections in the Southeast United States." Other topics included library school liaisons and updating the SEMLA Chapter Officer Handbook. The group also discussed how election ballots are submitted. We discussed snail mail vs. email and if wording would have to be changed



Jennifer Ottervik, MLA Placement Officer, was kept busy at the Placement Service Desk. (photo: Gerry Szymanski)

in the by-laws to include email. Laurel Whisler (Furman University), Program Committee Chair, Diane Steinhaus (UNC-Chapel Hill), Local Arrangements Chair, John Druesedow (Duke University) and many others who helped make a fantastic meeting were heartily thanked by the entire group.

As part of her final duties as SEMLA Chairperson, Sarah Dorsey gave fun gifts to outgoing and incoming officers. Stephen Mantz (Davidson College), outgoing Secretary/Treasurer, received a paddle ball, Rashidah Hakeem (University of Mississippi), outgoing Member-at-Large, received bubbles, and incoming Chairperson Diane Steinhaus received a toy cell phone in case she needs to call Sarah every once in a while. More gifts were distributed as Neil Hughes (University of Georgia) thanked Sarah for her hard work with a Wonder Woman address book. Lois Kuyper-Rushing (Louisiana State University) also thanked Sarah by reading an original poem. Finally, Lois and Diane gave Sarah a pair of earrings which were, of course, mismatched.

A delicious close to a delicious meeting was generously provided by Duke University in the form of lunch from Bullock's BBQ.

Calendar

3 May 2004

Deadline for Submissions
MLA Newsletter no. 137

21-22 May 2004

Mountain-Plains Chapter
Tempe, Arizona

21 May 2004

New England Chapter
Worcester, Mass.

Poster Sessions

2004 Poster Sessions: Access, Publicity, & More

Rebecca Littman,
University of Wisconsin, Milwaukee

The Music Library Association's 2004 Poster Session presentations took place on Friday afternoon, 13 February in the Grand Ballroom of the Crystal City Gateway Marriott in close proximity to the vendor exhibits, the Internet café, and the MLA Store and Silent Auction.

The sessions, listed below, were broad in their scope, yet centered in their applicability to the every day life of practicing librarians and their patrons. Presenters ranged from public librarians offering a way to enhance access to the collection through local decisions using DDC to an academic library cataloger who telecommutes more than 3,000 miles from her home in Maryland to her job in Southern California. The in-between included a survey of how percussion instruments have been treated through the various editions of the Grove Dictionary, a couple of very different sessions on dealing with space, staffing, and how to provide supervision and direction to a new or reconfigured space, an academic cataloger discussed enhancing subject access through the catalog, and several presenters brought the ideas of remote access, outreach, instruction, and public relations for the library into focus in very different ways.

The full-slate of twelve presentations was selected from many more submissions than could be accommodated in the allotted space. This is both gratifying and exciting. Even more gratifying is the fact that membership of MLA seemed to appreciate the breadth of the sessions—the exhibition space was packed with on-lookers beginning nearly 30 minutes before the official “start” time and, indeed, many of the presenters stayed *long* past the 2 hour time-slot answering their questions.

The presentations:

Bisk, Evgeny and Gwendolyn Reece (American University)

Hi-tech Users and Low-tech Workflow: Using Open Source Technology to Dynamically Generate and Print PDF Documents from Book/Music Purchase Web Forms

Calvo, Antonio M. (California State Univ., Northridge)

Consolidated: Arts, Media and Reserve at the California State University, Northridge Library

Flood, Beth (Kent State University)

Enhancing Access to African Popular Music Sound Recordings

Gibson, William, and Amy Edmonds (District of Columbia Public Library)

Local Decisions and The New Dewey: Classification in a major urban public library

Glennan, Kathy (University of Southern California)

Distance Employment: Pioneering Cross-Country Telecommuting, a Cataloger's Tale.

Graepel, Julia (University of Louisville)

Promoting Libraries : An “...@ your library” campaign

Macaluso, Stephan J. (SUNY, New Paltz)

Best Kept Secret in Town: Hosting a Library Careers Night at your Library

MacAyeal, Gregory (Roosevelt University, Chicago)

Who's in Charge Around Here? Oh...it's me! Discovering Yourself Running a Music Library

Mack, Linda (Andrews University)

Beyond BI: Interdisciplinary Campus Connections that market and strengthen the small music library, a case study

Montet, Margaret M. (Bucks County Community College, Newtown PA)

Lifelong Learning: Luring Performers and Artist-Types to the Library

Osterreich, Shelley A. (Central Connecticut State University)

Digital Reserves for Streaming Music into Music Classes and for individual students accessed from the University/College Homepage.

Sestrick, Timothy (University at Buffalo Music Library)

Grove and Percussion