

# MILA

N E W S L E T T E R

## Easing the Crowded Program



See the President's Report for details about recent changes concerning annual meeting programs and the formation/renewal of roundtables.

## President's Report

*Laura Dankner, MLA President*



Greetings from the beautiful Berkshire Hills, to be exchanged next week for the swamps of New Orleans and another semester of teaching—my “day job” in addition to my duties as your Prez!

At our spring 2004 meeting in Middleton, Wisconsin, where our business managers—the folks at A-R Editions—treated us beautifully as always, the Board made some important decisions regarding future programs and the procedures for forming new and renewing existing roundtables. I'd like to share some of these changes with you all in this column.

**A bit of background on the program.** For the past few years, with the help of former program chairs (especially Michael Rogan), the Board has been discussing ways in which to ensure that members have a positive conference experience while maintaining some degree of order and fiscal control over the ever-burgeoning program. Many of you will recall the town meeting in which aspects of the program were discussed, which was followed by the survey which was sent to all members and which garnered a good statistical response (thanks to Alan Green for his invaluable help with the survey).

**The result:** beginning with the Memphis meeting in 2006, we will be revamping the membership of the Program Committee. There will be both voting members and ex officio members who will have the authority to propose, screen and vet program proposals. The voting members will consist of the program chair for that year, the program chair for the next year, a representative from the roundtables, a representative from the special committees, and a general member representative. Ex offi-

cio members will be the Board's program liaison, the convention manager, the chair of the Education Committee, the chair of the current Local Arrangements Committee, and the immediate past Program Committee chair.

These committee members (which will be chosen by the time that you are reading this column) will have much work to do. How does the Board envision that this revamped committee will undertake their work? And what will be the procedure for getting things on the program?

As Bonna Boettcher (President-Elect and along with Ruthann McTyre and Renée McBride instrumental in helping to formulate these changes) puts it: “the committees and roundtables may propose programmatic sessions by a set date (usually early- to mid-spring). Proposals should include the topic(s) to be covered, a description of the session, and proposed speakers. No committee or roundtable should feel compelled to propose a program every year. The program committee will review the proposals, look for possible overlap, and decide, based on quality/relevance of program proposed and considering available space for sessions, which sessions will be included in the program. Although some overlap between programmatic sessions and business meetings may be necessary, the reduced number of sessions should alleviate some of the program overcrowding.”

There will be more information to come, but the Board and the program chairs for upcoming meetings are all feeling very positive about these changes.

**Roundtables** have become an increasingly popular part of our annual meetings, but the procedure for  
*continued on next page*

### MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

#### Officers

LAURA DANKNER, *President*  
Emeritus, Loyola University, New Orleans

BONNA J. BOETTCHER, *Vice President/  
President-Elect*  
Bowling Green State University

NANCY NUZZO,  
*Treasurer/Executive Secretary*  
State University of New York, Buffalo

MICHAEL COLBY, *Recording Secretary*  
University of California, Davis

#### Members-at-Large 2003–2005

PAULINE BAYNE  
University of Tennessee

RICHARD LESEUR  
Ann Arbor District Library

RENÉE MCBRIDE  
University of California at Los Angeles

#### Members-at-Large 2004–2006

PAMELA BRISTAH  
Wellesley College

RUTHANN BOLES MCTYRE  
University of Iowa

MATTHEW WISE  
New York University

Typeset by A-R Editions, Middleton, WI.

MLA NEWSLETTER  
Stephen Mantz, 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:

Stephen Mantz  
Music Librarian  
Davidson College  
P.O. Box 7200  
Davidson, NC 28035  
stmantz@davidson.edu

The deadline for submitting copy to the editor for issue number 139 (November–December 2004) is October 15, 2004. Submissions in Microsoft Word sent via email attachment are preferred, but paper copy (double spaced) via USPS accompanied by 3.5" disk is acceptable.

## MLA 2005 Vancouver Web Site is Available

As has been the practice in recent years, information about the upcoming annual meeting is available on the web. The web site, designed and maintained by Beverly Stafford of the Pacific Northwest Chapter, has been "live" since late July, providing the latest news and information about Vancouver, BC and the February conference. Although program and registration information is not yet available, visitors to the site will find that it is already a useful resource. A link to the site can be found on the MLA

home page, or you can go directly to [http://www.musiclibraryassoc.org/2005\\_conference/index.html](http://www.musiclibraryassoc.org/2005_conference/index.html).

The conference hotel, the Fairmont Hotel Vancouver, is located in downtown Vancouver. This historic hotel, which opened in 1939 as one of the railroad hotels built across Canada by the Canadian Pacific and the Canadian National Railways, underwent a \$70 million restoration in the mid 1990s. Directions to the hotel, links to the hotel web site, and room rates are available on the meet-

ing web site. Hotel booking forms will be mailed in November 2004 with the conference packet.

Practical information is available at the site, with links to weather information, travel guides and a currency converter, transportation and shuttle links, and border information. Preliminary information on conference tours is available there now, too. Three different tours, as well as an organ crawl, are among the offerings this year.

## President's Report . . .

*continued from previous page*  
requesting formation of new ones, along with the mechanics of renewal for existing ones, was in need of fine-tuning. To that end, the Board has made some changes. To quote from the draft minutes of our Middleton 2004 Board meeting, the section on roundtables in our administrative handbook now reads:

"The President may authorize the establishment of a roundtable for a period of four years after receiving letters of support from six members of the Association identifying a common area of concern. Renewal of the authorization for another four years also requires six letters of support. The letters are due to the President by February 1st of the year of expiration via U.S. Post, not e-mail. Applications for a new roundtable or reinstatement of a lapsed roundtable can be made at any time of the year. The term of the roundtable shall be-

**Like the changes in our program committee and procedures, we are confident that the changes for roundtables will be extremely practical and much less confusing**

gin at the end of the MLA Business meeting at the annual meeting. Each roundtable is led by a coordinator appointed by the President in consultation with the Board and other parties as appropriate. The Coordinator may serve no more than four consecutive years, unless an exception is made by the President of the Association. Normally there are no other officers and no specified membership. However, the Coordinator and President may agree to adopt an alternative form of organization."

To summarize the changes: roundtable renewals will now coincide much better with the annual meetings. While a lapsed roundtable may be renewed at any time during the year, the new four-year term for the roundtable will always begin at the close of the annual meeting. You'll also note that letters should be sent via snail mail, and not by e-mail as has become the practice in past years.

Like the changes in our program committee and procedures, we are confident that the changes for roundtables will also be extremely practical and much less confusing to our members. We hope that you all will agree.

Now, back to madly outlining a new textbook and packing up the MLA materials schlepped up from the Southland in May. To all a wonderful autumn. May your leaves be merry and bright!

### Contents:

President's Report . . . . .	2
MLA News . . . . .	3
Why I Give To MLA . . . . .	4
Calendar . . . . .	5
Poster Session Application . . . . .	6
Chapter Reports . . . . .	7
Transitions . . . . .	7
New Members . . . . .	8
Members' Publications . . . . .	9

## Why I Give To MLA

---

**Allie Wise Goudy,**  
Chair  
MLA Development Committee

---

Although I am writing this article as chair of the Development Committee, I am writing first and foremost as an MLA member.

My membership in the Music Library Association began in 1977.

My first national meeting was in Boston in the winter of 1978—the year we tunneled through the snow to walk the sidewalks! Except for the years I took a hiatus from travel when my two children were small,

I have been active in MLA at both the chapter and national levels.

As I approach my retirement in a couple of years, I pause to look back over my professional involvement with MLA. The organization has grown and matured so much since my first meetings. It has adapted to the constantly changing needs of music librarians with expanded programming, additional committees, more activities, better organization, and more professionally run meetings.

What has not changed about MLA are the people. The wonderful members of MLA have created the responsive, creative and farsighted organization that we enjoy. My friends (yes, friends!) in MLA have provided me with a network of support whenever I have faced a problem or question in my career. (In fact, the music faculty here at Western Illinois University think I can work magic, since—through an email or phone call—I can come up with the solution to a thorny problem in a short time!)

As the only music librarian at my institution, I have looked to MLA for

colleagues with mutual interests and concerns—and have found so many of them! Plenary sessions, committee and roundtable presentations, and just talking with friends at MLA meetings have provided me so much information to take back to WIU and use. The wonderful exhibits at national meetings have helped me

keep up with new publications, as well as to build personal relationships with the exhibitors. MLA has significantly contributed to my success as a music librarian.

MLA is, to me, more than just a professional association. It is *my* professional association, where I meet and make friends, and remain educated about my profession.

Because of what MLA has done for me and what it continues to mean to me, I feel a responsibility to give something back to the organization, to ensure that future music li-

brarians are nourished in their profession the way that I have been. Each year I make an annual gift to MLA, and I am also a sustaining member. As we approach our 75th anniversary, I plan to make a special anniversary gift. These monetary contributions, while not large, do sustain MLA for the future.

What does MLA mean to you? If MLA is important to you and your career as a music librarian, I urge you to show your appreciation by making a gift to the organization. The giving opportunities are there, through funds such as the MLA Fund and the Vincent H. Duckles Fund, or through an unrestricted gift. However you choose to direct it, your contribution is a way to say **THANK YOU, MLA!**

*For more information on giving to the Music Library Association, please consult the Association's web site: <http://www.musiclibraryassoc.org/>.*

**MLA is my  
professional  
association, where  
I meet and make  
friends, and remain  
educated about my  
profession.**

---

## MLA Receives Mellon Grant

The Music Library Association has received a grant of \$379,000 from the Mellon Foundation to support the development of the database entitled *Index to Printed Music: Collections and Series* (IPM). This three-year grant will enable the project to complete the indexing of the music listed in the bibliography *Collected Editions, Historical Series & Sets & Monuments of Music: a Bibliography*, by George R. Hill and Norris L. Stephens, and to add additional titles to the bibliography and complete their indexing. IPM is a project of the not-for-profit organization named the James Adrian Music

Company, of which George R. Hill is president. Other major participants in the work include Zdravko Blažeković, Joseph M. Boonin, James P. Cassaro, Mary W. Davidson, Elizabeth A. Davis, Paul R. Emmons, Barbara A. Renton, Gordon S. Rowley, and Norris L. Stephens. It is expected that the number of index entries will more than double in the next three years.

At present, the web publication of some 133,000 existing index entries is available by subscription through NISC. Visit <http://www.nisc.com> or send email to [sales@nisc.com](mailto:sales@nisc.com) for further information.

## MLA Education Committee Issues Call For Poster Sessions

**Deadline:** 15 October 2004

The Education Committee of MLA is calling for applications for Poster Session presentations at its annual meeting in Vancouver, BC 13–20 February 2005.

Presentations will be considered that fit one of these broad categories:

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

Sessions may cover any subject of professional interest to music librarians. Recent presentations have included solving personnel issues, both archival and theoretical research topics, new ideas on bibliographic control for music in online catalogs, and international collection development agreements.

**Parameters for Presentation:**

Poster sessions will fit on a 4' x 6' poster board and convey the subject using a combination of graphics, narrative text, and handouts (NB: **No** computer or network applications may be used). Printed copies of the abstract must be made available by the presenter for those viewing the session.

A table for handouts, business cards, and sign-up sheets will be provided.

The presenter(s) must be in attendance throughout the designated time to answer questions and elaborate on the presentation topic.

**Guidelines for Submission:**

Entries by an individual or group of librarians must be submitted on an official entry form via email or snail-mail. Submissions will be evaluated

by the MLA Education Committee, sponsor of the event. Criteria for selection will include quality, innovation, and suitability to the Poster Session format.

There are only twelve slots available, so those interested are encouraged to be original, thorough, and early in their applications. Authors of the selected Poster Sessions will receive detailed guidelines concerning effective preparation and presentation.

Direct questions to the Coordinators at the addresses listed on the application.

Thank you and good luck!

Rebecca Littman, Greg MacAyeal  
2005 Co-Coordinators  
MLA Education Committee

*continued on next page*

## Calendar

**7–9 October 2004**

Midwest Chapter  
St. Louis, Missouri

**15 October 2004**

New England Chapter  
Peterborough, NH

Deadline for Applications  
Vancouver Poster Sessions

Deadline for Submissions  
MLA Newsletter #139

**15–16 October 2004**

Texas Chapter  
Houston, Texas

**22–23 October 2004**

Atlantic Chapter  
Morgantown, WV

**29–30 October 2004**

Southern California Chapter  
San Diego, Calif.

# POSTER SESSION APPLICATION

**Deadline:** 15 October 2004

Applications must be completed *in full* and may be submitted via email to the Session Coordinator. Selections will be made and presenters notified by the end of October.

**Session Title:** \_\_\_\_\_

**Presenter(s) Name and Institutional Affiliation:** \_\_\_\_\_

**Category:**

\_\_\_\_ Recently completed research

\_\_\_\_ Innovative library projects

\_\_\_\_ Solutions to practical library problems

**Print Abstract, single spaced, in the space below.** NB: The abstract must be the same when provided at the Conference, so please consider it carefully as you write.

**Signature of applicant** (if paper submission)

**Address:** \_\_\_\_\_

**Telephone:** \_\_\_\_\_ **Fax:** \_\_\_\_\_

**Email:** \_\_\_\_\_

Questions and submissions may be made to:

Rebecca Littman, Head  
UWM Music Library  
University of Wisconsin, Milwaukee  
2311 East Hartford Ave  
Milwaukee, WI 53211  
414/229-5529 (phone) • 414/229-5687 (fax)  
email: rlittman@uwm.edu

Greg MacAyeal  
Music Library Director  
Roosevelt University  
430 S. Michigan Ave  
Chicago, IL 60605  
phone: 312/341-3648  
fax: 312/341-6394  
email: gmacayea@roosevelt.edu

### Mountain-Plains

**Anita Breckbill,**

*University of Nebraska, Lincoln*

The Mountain-Plains Chapter of the Music Library Association offers mountains, plains and deserts in its annual meeting locations. This year on May 21–22 we met in the desert, which was transformed for our conference into a green and relatively cool place at Arizona State University in Tempe, Arizona. The conference hotel looked over the Grady Gam-mage Memorial Auditorium, a round, layered Frank Lloyd Wright project. A neighboring round building connects to the School of Music where we met for our conference.

On Friday morning our host, Brian Doherty, introduced Dean Sherrie Schmidt, ASU's University Librarian, who welcomed MPMLA attendees. Three member papers followed. In "The Quest for Teodonna: A Tale of Three Denver Liszt Organizations" Stephen Luttmann took us on a detective trip in Denver to delve into the life of Marta Teodonna, Liszt-School pianist, novelist, teacher, and mystery woman. Laurie Sampsel spoke on "The Carrie Jacobs-Bond Collection at the American Music Research Center." Bond is probably best remembered for her song "I Love You Truly." No complete list of her works exists, so the field is ripe for future research. We then moved to issues of the southwest with "Mariachi *con amor*: Building a Mariachi Collection from Scratch" by Gary Mayhood, where we heard some great mariachi music accompanied by memorable pictures. Before lunch, we toured the Mars Space Flight Facility at ASU and we caught some of their excitement by viewing pictures from the Mars Exploration Rover Mission.

Three more papers followed on Monday afternoon. Myrna Layton

treated us to an audio-visual life of Leroy Anderson in "Who Is That Mild-Mannered Musician?" In "Music Circulating Libraries: A View from the Rokahr Family Archive," Anita Breckbill and Carole Goebes related the history of circulating libraries in general and music ones in particular and started their own list of music circulating libraries in France. Dinner was on our minds with Hiromi Matsushita's offering: "Serving You a Full Course—with Japanese Music." We listened to Japanese music in a variety of western-influenced styles with the theme of food—in fact, a whole menu. ASU Libraries sponsored a before-dinner reception, and then the membership walked to the lovely Bamboo Club in downtown Tempe for dinner.

On Saturday, library ethics was the topic of the first paper by Anali Perry in "Uhhh . . . do you guys have Primus? Selected Applications of the ALA code of ethics." Suzanne Moulton-Gertig presented "The Harp in 18th century America: The Players and the Music." She spoke of the common entry on printed programs from the 18th century of the "unnamed harp sonata," and gave us a

list of compositions for harp from the Brown University Collection that preceded 1800. After a break, Cheryl Taranto spoke about Theodore Thomas's transcontinental United States tour of 1883 in "Establishing Concert Life in 19th Century United States: Theodore Thomas and His Orchestra."

Lunch and the chapter's annual business meeting were held in the Music Library. The membership voted to forward the papers by Myrna Layton and Stephen Luttmann to the "Best of Chapters" committee, and then gave out many thanks, most notably to Brian Doherty for hosting the meeting and to Janet Bradford for her term as chapter chair. The conference adjourned to the Phoenix Zoo for an afternoon with fauna.

### New England

**Beth Sweeney,**

*Boston College*

The NEMLA spring meeting took place on May 21, 2004, in the beautifully appointed Rehm Library at the College of the Holy Cross.

*continued on next page*

## Transitions

Best wishes to all those listed below who have recently begun new positions.

**Linda Dempf,** Music/Media Librarian, The College of New Jersey

**D.J. Hoek,** Head, Music Library, Northwestern University

**Benjamin Knysak,** Editor, RIPM: Retrospective Index to Music Periodicals (1800–1950)

**Barbara Longair,** Music/Multimedia Librarian, Arkansas Tech University

**Brian McMillan,** Music Reference Librarian, McGill University

**Philip Ponella,** Head, Music Library, Indiana University

**Alan Ringwood,** Head, Music Cataloging Unit, University of Texas

**Laura Schwartz,** Head, Fine Arts Library, University of Texas

**Regina Shapiro,** Cataloger, Queens Borough Public Library

**John Shepard,** Music/Performing Arts Librarian, Rutgers University

**Kathleen Wychulis,** Orchestra Librarian, Omaha Symphony

## Chapter Reports

*continued from previous page*

The first panel, "Composers in the Library/Librarians as Composers," featured composers Richard Boursy (Yale), David Claman (Holy Cross), Martin Schreiner (Harvard), and Shirish Korde (Holy Cross). Each of the four composers talked about the composition process and libraries, and played an audio and/or video recording of a composition for the attendees. The ensuing discussion included such topics as copyright and distribution; getting new music into public libraries; whether huge libraries suppress creativity by imposing a tyranny of models; and the value of collecting compositions "in the moment" vs. waiting 15-20 years to see which compositions are really enduring.

In the next presentation, Heather Buettner, sales and marketing manager of Naxos Music Library, gave a presentation on Naxos and its services. Heather fielded a number of questions regarding Naxos' streaming

**The panel of composers discussed many issues, including the value of collecting compositions "in the moment"**

audio subscription service for libraries. The service uses the standard Windows Media Player, in combination with a simple Web search interface. The audio is delivered at 64K as the default, 128K for a premium price, and 20K included as a dialup subscription option.

After a business meeting, lunch, and committee meetings, Bill Ross (professor and head, UNH Milne Library) provided a history of traditional dance collecting at the University of New Hampshire and an overview of the Milne Library's online offerings. The traditional dance collection at UNH began in 1986 when the New England Folk Festival Association (NEFFA) invited the UNH library to collaborate in purchasing the papers of Ralph Page, "dean" of contra dance callers. The library agreed to pay half, and the Ralph Page Memorial Weekend was inaugurated by NEFFA two years later. The Country Dance and Song Society (CDSS) Collection arrived at UNH in

the early 1990s, and UNH created an umbrella entity, the New Hampshire Library of Traditional Music & Dance, to encompass these two collections. Bill described some of the processing, cataloging, preservation, and technical challenges associated with traditional dance materials.

In keeping with the traditional dance theme, NEMLA members got a chance to kick up their heels with some contra dancing and playing at the end of the day. Bill Fischer (contra dance caller) and NEMLA's Mickey Koth (fiddle) led the festivities.

A full report of the conference presentations is available at <http://www.wesleyan.edu/nemla/news142.htm>



***NEMLA members are a blur as they end their fall meeting with contra dancing. (Photo: Marlene Wong)***

---

## New Members

The following recently joined MLA. We welcome them!

**Ethan Bradley Allen**, Wayne State University

**Richard M. Atkinson**, Patchogue, NY

**Laurie Anne Bailey**, Burbank, CA

**Don Francis Baldini**, New York Public Library

**Katharine Carrington Chandler**, Urbana, IL

**Jennifer Lynn Colvin**, DePauw University

**Charles Cronin**, Columbia Law School

**Michael Elliott Dalby**, Bedford, OH

**Christianna English**, University of North Texas

**Maria Nathalie Hristov**, University of Tennessee

**Jan L. Kennicutt**, Indianapolis, IN

**James C. Lefager**, Dominican University

**Kerry Carwile Masteller**, Harvard University

**R. Peter Mueller**, University of California, San Diego

**William McDaniel Nelson**, University of North Carolina at Greensboro

**Scott R. Phinney**, University of North Carolina-Chapel Hill

**John Michael Powell**, Neumann College

**Mark A Puente**, Tucson, AZ

**Carolyn Marie Treybig**, Hattiesburg, MS

**Elizabeth B. Uzelac**, Brookline, MA

**Ron V. Wiecki**, Madison, WI

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. 139 is **October 8, 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

**Fang-Lan Hsieh** (Southwestern Baptist Theological Seminary).

*An Annotated Bibliography of Church Music*. Compiled by Fang-Lan Hsieh, assisted by Jason M. Runnels. Lewiston, NY: Mellen, 2003. [iv, 255 p. ISBN: 0773465804, \$109.95]

**Lasocki, David** (Indiana University) and **Richard Griscom** (University of Pennsylvania).

*The Recorder: A Research and Information Guide*, 2nd ed. New York, NY: Routledge, 2003. [xix, 728 p. ISBN: 0415937442, \$134.95]

## ARTICLES

**Brower, John W.** (Seattle Public Library).

"A Core Musical Theater Collection: a Bibliography." *Music Reference Services Quarterly* 8:2 (2002): 45–86.

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

"Sondheim, Stephen." In: *The Encyclopedia of American Lesbian, Gay, Bisexual, and Transgender History & Culture* (New York, NY: Scribner's, 2004): v. 3, 143–144.

**Caw, Tom S.** (University of Wisconsin-Milwaukee).

"Popular Music Studies Information Needs: You Just Might Find . . ." *Popular Music and Society* 27:1 (2004): 49–54.

**Gerber, Steven K.** (University at Buffalo, The State University of New York).

"Een Bespreking van Schubert's Lazarus, D.689." *Nieuwsbrief Schubert Stichting* 9:2 (Maart 2004): 4–15.

**Guion, David M.** (University of North Carolina, Greensboro).

"What Handel Taught the Viennese about the Trombone." *Historic Brass Society Journal* 15 (2003): 291–321.

**Hursh, David** (East Carolina University).

"Calling All Academic Music Library Reference Desks." *Music Reference Services Quarterly* 8:3 (2004): 63–81.

"Good Medicine and Good Music: The Virtual Life of Mrs. Joe Person at East Carolina University." *North Carolina Libraries* (Summer 2004): (<http://www.nclaonline.org/NCL>.)

**Lasocki, David** (Indiana University)

"A Listing of Inventories and Purchases of Flutes, Recorders, Flageolets, and Tabor Pipes, 1388–1630." <http://www.music.indiana.edu/reference/bibliographies/inventoriesto1630.pdf> (posted 1 July 2004).

"Raising Uri." *Early Music America* 10:2 (summer 2004): 20.

"The Recorder in Print, 2001." *American Recorder* 44:3 (May 2003): 14–21.

"The Recorder in Print: 2002." *American Recorder* 45:3 (May 2004): 8–15.

"Renaissance Recorder Players." *American Recorder* 45:2 (March 2004): 8–23.

"Spuren aus der Renaissance." *Windkanal: das Forum für die Blockflöte* 4 (2003): 7–12.

"Tracing the Renaissance Flute in Contemporaneous Documents." *Traverso: Historical Flute Newsletter* 16:1 (January 2004): 1–4.

"Überblick über die Blockflötenforschung 2000." *Tibia* 28:1 (2003): 321–31 and *Tibia* 28:2 (2003): 401–09.

"Ein Überblick über die Blockflötenforschung, 2001." *Tibia* 28:4 (2003): 561–65 and *Tibia* 29:1 (2004): 3–7.

**Moore, Tom** (University of Rio de Janeiro).

"Antonio Guerreiro de Faria." *21st Century Music* 10:12 (December 2003): 5–8.

"Caio Senna." *21st Century Music* 10:12 (December 2003): 1–4.

"Getting the Star Treatment in Brazil." *Brazzil* (May 2004). (<http://www.brazil-brasil.com/2004/html/articles/may04/p160may04.htm>)

"Gifts from Maggio [interview with Robert Maggio]." *21st Century Music* 9:11 (November 2002 [issued Nov. 2003]): 1–5.

"Intimacy in the verbal expression of Rio de Janeiro." *Brazzil* (April 2004). (<http://www.brazzil.com/2004/html/articles/apr04/p129apr04.htm>)

"Intimacy in the verbal expression of Rio de Janeiro." *Gotham Translator* (May–June 2004): 9–10.

"Intimacy in the verbal expression of Rio de Janeiro." *PLData* 13:2 (June 2004): 11–16.

"Jocy de Oliveira, an interview with Tom Moore." *Musica Brasileira* (April 2004). <http://www.musicabrasileira.org/reviewsinterviews/jocy.html>

"Listening to Brazilian Classic." *Brazzil* (May 2004). (<http://www.brazil-brasil.com/2004/html/articles/may04/p165may04.htm>)

"Tagging along with Hagerty [interview with Mark Hagerty]." *21st Century Music* 9:12 (December 2002 [issued Dec. 2003]): 1–3.

**Oates, Jennifer L.** (Queens College–CUNY).

"Music Librarianship Education: Problems and Solutions." *Music Reference Services Quarterly* 8:3-4 (2003): 1–24.