

MILA

NEWSLETTER



The Marta and Austin Weeks Music Library and Technology Center, University of Miami

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President's Report

Bonna Boettcher, MLA President



Although steamy August heat is in full force as I write this update, by the time you read it, fall should be with us. I hope all of you had relaxing summers and are ready for the next cycle of the year.

Once again, thanks to the generosity of our Business Office staff in providing meeting space (and equipment and supplies and myriad other amenities), the Board held a busy and productive meeting at the A-R Editions offices in early June. Among other decisions, which are documented in the minutes from the meeting, the Finance Committee and the Board discussed the use of the MLA Fund. As many of you know, that fund provided much-needed financial support to help keep the association afloat for several years. In an effort to let the MLA Fund grow in value, money from the fund had not been used for several years. In revisiting the purpose of the fund, which includes supporting programmatic activities of MLA, the Finance Committee recommended, and the Board approved, using the fund to support the following activities: 1) \$4,000 to cover live Internet access and accompanying hardware and software, to be available in one meeting room for the duration of the Memphis meeting; 2) \$7,500 to cover MLA's contribution to operating expenses of the US-RILM Office; and 3) \$1,000 to support RISM efforts.

The association is conducting searches for two important positions: the Treasurer/Executive Secretary and the Assistant Convention Manager. Paula Matthews has agreed to chair the committee charged with identifying a new Treasurer/Executive Secretary. She is joined by

Daniel Boomhower, Ken Calkins, Nancy Nuzzo, and Pat Wall. The search committee for a new Assistant Convention Manager is chaired by Ned Quist. Other committee members include Christine Clark, Jim Farrington, Brad Short, and Jim Zychowicz.

The Treasurer/Executive Secretary oversees and participates in the day-to-day operations of the association. The Assistant Convention Manager works with all aspects of planning for and managing our annual meeting. The positions will be advertised during the fall, with final interviews to take place during the annual meeting in Memphis. If you have been interested in contributing to the association in a way different from committees and roundtables, consider applying for one of these positions. The search committee members will be glad to answer any questions you might have about the positions.

The Association is conducting searches for two important positions

The Board will meet again from 22–25 September in Iowa City, Iowa. I look for excuses to go back to Iowa City, where I spent a number of years as a graduate student, and was delighted when Ruthann McTyre offered to host the meeting. At the meeting we will review the work of all of the association's committees and subcommittees; we will see the results of the Program Committee's work over the spring and summer; we will approve the budget for the Memphis meeting; we will learn more about the festivities planned for Memphis; we will review recommendations from the Awards Committees; and we will approve the slate for the November ballot. This will be an important election. In addition to electing three

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MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

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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:

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The deadline for submitting copy to the editor for issue number 143 (November–December 2005) is October 14, 2005. Submissions in Microsoft Word sent via email attachment are preferred, but paper copy (double spaced) via USPS accompanied by 3.5" disk is acceptable.

On the cover: (counter-clockwise from top): Front of the Music Library with sculpture, "Fantasy"; entrance to the Music Library (left) and Technology Center (right); view looking down into the lobby towards the entrance; the lobby, looking towards the Service Desk.

A New Music Library for the University of Miami

Deborah Campana
Music Library Facilities Subcommittee

The Music Library Facilities Subcommittee is pleased to present the first in a series of annual articles featuring new or newly renovated music libraries. As music librarians, we can find ourselves working with contractors, contributing ideas to a building's design or planning for facility renovations with architects—experiences often unique to us and at the same time, extremely significant to the future of our programs. We hope this series will illustrate the many facets these projects can assume and possibly provide some ideas for your own potential needs.

The Marta and Austin Weeks Music Library and Technology Center

The Weeks Music Library at the University of Miami (Coral Gables, Florida) was once located in a little

round building bereft of growth prospects and allowing for only scores and sound recordings. By the 1970s, when its first librarian, Elsie Fardig, had already held her position for a time, the library had stretched into additional space in another building that housed offices and listening rooms. At that point and continuing until just this year, the monographs and serials resided in the central library apart from the rest of the collection.

That scenario faded quickly as a result of long-term planning and a generous gift by the Weeks family, reports the current head music librarian, Nancy Zavac. In January 2005, the University of Miami dedicated the stunning new Marta and Austin Weeks Music Library and Technology Center. The \$9.9 million center brings all of these resources together in the 22,500-square-foot Weeks Music Library that is adjoined by the

5,934-square-foot Technology Center. This complex is complemented by the Austin Weeks Center for Recording and Performance that opened in 1994. Ms. Zavac recognizes Mary Wallace Davidson's visit to the site (also in 1994) as the start of the planning process for the new library and the greatest help in writing the initial program statement.

Designed by architect Armando M. Rizo (of Rizo, Carreno & Partners), the Weeks Music Library supports the full curriculum of the Frost School of Music—bachelors of arts and music in all music performance and academic

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Credits: photos of the Marta and Austin Weeks Music Library and Technology Center in this issue were taken by Felipe Oliveira and Peter Dooling of the University of Miami. Our thanks to them and to the head librarian, Nancy Zavac, for their contributions.



(Clockwise from top left) Second floor: study area with windows overlooking Lake Osceola, study carrels, seminar room; side view, with large windows overlooking Lake Osceola; stacks; library exterior (front).

Looking Back . . .

As the 75th anniversary meeting draws closer, the Local Arrangements Committee and many others in MLA are busy working on preparations for this special occasion. Looking back 25 years to the November–December 1981 issue of the *MLA Newsletter*, the following “behind-the-scenes doodlings” on MLA’s 50th anniversary meeting were written by Local Arrangements Chairman Harold E. Samuel (1924–1999) of Yale. Like our upcoming Memphis meeting, the 1981 event was eagerly anticipated:

At the annual meeting in San Antonio last February, I asked anyone who would listen how our 50th anniversary should be celebrated. The only consensus I got was that it should be different from our usual meetings. The difference that the Program Committee arrived at was to feature speakers from outside the Music Library Association. As a result, four of the six sessions will be

presentations from musical luminaries not employed in music libraries, though MLA members will chair the sessions and the usual committee meetings on cataloguing, etc., will take place. Not a single “luminary” has turned down the invitation to participate, and this is a marvelous tribute to MLA and to our profession in general.

The opening event is a concert on Wednesday evening, 11 February, when Arthur Weisberg’s Yale Contemporary Ensemble will perform Miriam Gideon’s work commissioned by MLA in honor of the anniversary. The closing event will be the annual banquet on Saturday evening, 14 February. Publishers and dealers, during these economically bad times, have been exceptionally generous in their financial support for the reception and other expenses. They have gone all out to make this a gala event.

An interesting question for the Local Arrangements Committee is how many registrants to expect for the 50th anniversary celebration—there is no precedent. We have been using the figure 400, which would be a record breaker, as it should be. The hotel can accommodate that many, but registrations should be sent in early, and it would be helpful, as well as saving people money, if friends would share double rooms. I have yet to talk with a music librarian who does not plan to be in New Haven next February.

So far I have had only one disappointment. To properly prepare a guide to local restaurants, I should rightfully have dinner in each of them. My request for funds for this essential preparation was denied. So don’t blame me if your steak is tough or your lobster bisque is cold.

A New Music Library for the University of Miami continued . . .

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programs through the Ph.D. and D.M.A. levels—for approximately 700 music majors. Library services (including Circulation, Reserve, Reference, and Listening Stations) and staff reside on the first floor, whereas collections, an instructional classroom, and reading areas are on the second. Wireless remote access to the campus network is located throughout.

In consideration of the library’s proximity to the ocean and the hazardous weather that can occasionally arise in the area, care was taken to protect against tropical storms. For example, special “hurricane-resistant” glass was used in the windows. During Hurricane Katrina sandbags made an appearance outside the doors of the building, and though

the library experienced three minor window leaks, it was never without power because of its generators. The university was closed during the worst of the storm, but music library operations were able to resume after less than 48 hours.

Additional space often requires additional staff. Head Librarian Nancy Zovac, Assistant Librarian Spiro Shetuni, Gisela Hernandez,

Robert Loo, Alberto de la Reguera, and Thuong Vothang are now joined by Evening Circulation Supervisor John Owens and Computer Lab Specialist Jorge L. Piedad, along with approximately 2 FTE student assistants. All are happy to be in their new, state-of-the-art facility that can be viewed in greater detail at <http://www.library.miami.edu/richternews/newmusiclibrarywithbanner.html>

President’s Report continued . . .

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new Members-at-Large, we also will be electing a new Recording Secretary and a Vice-President/President-Elect.

Although the busy days of fall will be with us when you read this update, do take time to read the two

major fall mailings from MLA. The ballot and convention mailings are scheduled to be sent on 3 November. Take an active role in your association by voting and make plans to attend what should be a wonderful 75th anniversary celebration in Memphis!

Share Your Blues Lyric

Neil Hughes

Member, Ad hoc Committee on
MLA's 75th Anniversary

The Ad hoc Committee on MLA's 75th Anniversary is pleased to announce the **MLA 75th ANNIVERSARY BLUES LYRIC CONTEST**. The competition, which feeds off of—and, we hope, honors—host city Memphis's valid claim as the "Birthplace of the Blues," is open to all individual members-in-good-standing of MLA with the exception of a) the panel of judges; b) members of the Ad hoc Committee on MLA's 75th Anniversary; and c) MLA's Board of Directors. The contest be-

gins as soon as you see this notice or its e-counterpart on MLA-L.

Your panel of expert judges is: Edward Komara (SUNY Potsdam), chair; Suzanne Flandreau (Center for Black Music Research, Columbia College Chicago); and George Bozwick (New York Public Library for the Performing Arts).

Winners will have their blues performed by members of the MLA Big Band during the pre-banquet cocktail hour in Memphis. Our first-prize winner will take home a 4-CD set from JSP Records entitled *Masters of Memphis Blues*, which has generously been donated by Dana Jaunzemis and **Music Library Service**

Company, of Wilmington, North Carolina—thank you, Dana & MLSC!

CONTEST RULES

1. Lyrics must somehow reflect or involve music librarians and/or music librarianship.

2. Lyrics must be humorous.

3. Lyrics must fit a standard, 12-bar blues of one type or another.

4. A submission may contain lyrics for one, two, or three 12-bar blues chorus stanzas. (Contestants need not submit three stanzas; three is just the maximum.)

5. Contestants should be prepared to offer an example of an
continued on page 6

BLUES LYRIC TIPS, AND SOME CULTURAL GUIDELINES

To get contestants in the spirit, the following points are suggested, though none should be considered a hard-and-fast rule:

1. A standard blues chorus usually consists of two lines (the first line, the first line repeated once, and the second line).

a. A lyric in active first-person tense is a good way to begin. "Woke up this morning" is a standard first phrase. "Took the bus downtown" is unusual, but much bluesier than "Drove my car uptown."

b. To complete your first blues line, allow a rest of two beats, then add a second clause: "Took the bus downtown (rest, rest), to get my fortune read."

c. Usually the first line is repeated to serve as the second line of a blues, so make it good, and leave your listeners hanging for the next new line.

d. The third line of a blues is the punch line—you are telling jokes, in a way. And make it rhyme with your first line. "I got off at the Peabody, to find the gypsy Fred." (On seeing this lowbrow example from the judges, contestants should feel encouraged to submit better lyrics.)

e. Contestants are welcome to take an existing blues and base their lyrics on the tune. After all, that is what many blues musicians do. Handy's "St. Louis Blues" is a

good example of a blues. "Rock Around the Clock" and "Move It on Over" are in a different, but very acceptable verse-and-refrain blues form. "Blue Hawaii" is not a blues, even if it was sung by Elvis Presley.

2. The blues is a feeling. The following are some cultural bases for libraries:

a. You don't find the blues, the blues find you. Anyone looking for trouble usually deserves it. That is especially true for patrons with overdue books.

b. To have the blues, it helps more to be too hot than to be too cold. No one ever heard of a bluesman named Blind Joe Eskimo.

c. Dark, shaded areas like jails and juke joints are good places for the blues. In libraries, good dark places for the blues would be the stacks, or the storage room for book sale donations. So would the staff lounge, if at least one bulb is burned out. Technical services areas are generally too bright for the blues.

d. It helps to have a sense of ironic humor to sing the blues. That's why library administrators are not known to have the blues.

e. Blues is about doing with what you have. A library booktruck with over 15 years of use is as blues as a dented Chevy station wagon. A brand-new Pentium with a DVD burner and surround-sound speakers is not blues at all.

BLUES BARBECUE BEALE

PLUS networking . . . education . . . and attention to professional issues!

We hope to see you in Memphis for MLA 2006 and a memorable celebration of the association's 75th birthday. The festivities include tours that explore various aspects of Memphis' heritage:

- Sun Studio
- Stax Museum of American Soul Music
- Graceland
- Mason Temple, where Martin Luther King delivered his final speech

- W. C. Handy house on Beale Street
- Burkle Estate (a stop on the Underground Railroad)

Many of the program sessions will focus on music with roots in Memphis, and post-banquet entertainment will be local jazz and blues. Friday evening, the Memphis Symphony Orchestra will premier the MLA/MSO jointly commissioned work by Augusta Read Thomas.

The Peabody Memphis is a beautiful historic hotel, meticulously renovated. It is often said that the Mississippi Delta begins in the lobby

of the Peabody (which is also a great place for people-watching!). You won't want to miss those Peabody Ducks, who make their red carpet march to the lobby fountain every morning and back to their home on the roof every afternoon.

Memphis is looking forward to the sound of many MLA feet *Walkin' in Memphis*. Watch the Web site and MLA-L for more information as February approaches.

Submitted by Anna Neal, chair, Local Arrangements Committee

Share Your Blues Lyric continued . . .

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existing, recorded blues to which their lyrics could be performed, to assist the Big Band in preparation. "To be sung to the tune of 'Move It On Over' as recorded by George Thorogood" is an acceptable direction. Contestants should also be prepared to clarify by phone any rhythmic ambiguities or "text underlay issues."

6. Only one entry per person.

7. Entries must be emailed, or sent and postmarked via postal mail, on or by **13 January 2006**, to the MLA blues lyric contest chair Edward Komara, P.O. Box 984, Potsdam NY 13676, or to the email address komaraem@potsdam.edu. Please include your name, institution name, preferred email address, preferred postal address, and preferred voice

phone no. by which the judges might contact you.

8. The decisions of the judges (subject to approval by the MLA Board) are final.

9. A maximum of three entries will be selected for performance during the pre-MLA-banquet cocktail hour, with the first prize winner to be featured last.

New Members

Tony Arambarri, NAMM

Rebecca Lynn Belford, University at Buffalo

Leonard Joseph Bertrand, Jr., Tulane University

Colleen Elizabeth Bigley, Duke University

Any questions? Contact any of our judges:

Edward Komara
(komaraem@potsdam.edu)

Suzanne Flandreau
(sflandreau@cbmr.colum.edu)

George Boziwick
(gboziwick@nypl.org)

2006 Annual Meeting Web Site

The Web site for the 75th Annual Meeting of MLA is available at

<http://exlibris.memphis.edu/music/mla/>.

There is a wealth of information there already, and the site will develop as the February 22-25 date approaches, so check back often.

A link to the site is also available on the MLA home page.

Abigael Upton Brown, NYPL for the Performing Arts

Donna R. Campbell, Indiana University

Margaret E. Foote, Richmond, KY

Jennifer C. Kim, Eastman School of Music

Allison Claire McGourty, London, England

Christopher Allen Miller, Arizona State University

Terra Lynn Mobley, Duquesne University

Donna K. Rothrock, Salem College

Stephanie Schmitz, University of Maryland

T. Edward Vives, Los Alamos, NM

About the MLA Business Office

James L. Zychowicz
*Director of Sales and Marketing,
 A-R Editions*

The MLA Business Office is managed by A-R Editions, and operates under the direction of MLA's Executive Secretary/Treasurer, Nancy B. Nuzzo. A list of the primary services handled by the Business Office is listed in the following table, which also includes information about some of the specific elements involved. The Business Office manages and continually updates a database that contains

membership and subscriber information, as well as details regarding convention registrations, claims, and other information. Related services like the Music Cataloging Bulletin (MCB) are part of the database.

The Business Office has worked with MLA to develop and implement procedures for specific activities. This is critical for all functions, including the renewal mailings, the convention mailing, convention registration, updating the activities roster—essentially, everything the Business Office does in support of MLA

and its membership. The Business Office reviews the procedures regularly with those involved. In addition, the MLA Board has its June meeting at A-R Editions' office in Middleton, Wisconsin, so that it can meet those involved and discuss the work of the Business Office.

For those interested, the Business Office has provided a short list of Frequently Asked Questions in this issue of the *MLA Newsletter*. If you have other questions about its operation, do not hesitate to contact the Business Office!

MLA Business Office Outline of Services

- | | | |
|-------------------------|--|--|
| • Business Office: | Phone Support
E-mail Support
Receive Mail/Faxes
Other Services | Answer the dedicated line (608-836-5825)
Answer e-mail sent to mla@areditions.com
On behalf of MLA
As directed by MLA's Treasurer/Executive Secretary |
| • Memberships: | Renewals
New Memberships
Donations and Contributions
Activities Roster | |
| • Convention Support: | Registrations
Tours
Other Services | |
| • Membership Directory: | Print Directory
Online Directory | Issued annually
Updated monthly |
| • Membership Lists: | For MLA Committees
For MLA Publications:

List Rentals | <i>Notes</i> *
Membership Handbook
As directed by MLA |
| • Accounting: | Checking Account
Savings Account
Receive payments }
Pay bills } | On behalf of MLA and as directed by the
Treasurer/Executive Secretary |
| • Online Services: | Online Directory
MCB Online
<i>Notes</i> Previews Online
Other pages, as directed | |
| • Other Services: | As directed by MLA | |

*A-R Editions typesets, prints, and distributes *Notes* for MLA, and typesets the *MLA Newsletter*.

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How Things Work

Business Office Frequently Asked Questions

- **When do I renew my membership?**
MLA's membership/subscription year is July 1 to June 30. Renewal notices are sent in mid-May.
- **Can I subscribe through third parties?**
The Business Office sends renewal notices to both members and subscribers, and also notifies third-parties ("jobbers") of individuals and institutions that previously renewed with them.
- **What if I need to update my contact information between renewals?**
If you represent an institution, contact the Business Office (mla@areditions.com); if you are an individual member, please use the form at the "Members and Subscribers" site:
<http://www.areditions.com/mla/Business%20Office/Launch.html>
- **How long will it take for my updated information to be available in the Online Directory?**
The Business Office updates the Online Directory regularly, with the schedule of uploads listed in the MLA Calendar. If you are concerned, please contact the Business Office by phone (608-836-5825) or e-mail (mla@areditions.com). Also, the Online Directory is available only to members, not subscribers.
- **Does the Business Office handle MLA-L?**
The MLA-L Listserv is hosted by Indiana University. For more information about MLA-L, please use the following link:
http://www.musiclibraryassoc.org/about/ab_list.htm
You may also want to contact the co-owners:
A. Ralph Papakhian (papakhi@indiana.edu)
Richard Griscom (griscom@pobox.upenn.edu)
- **Where do I go for help with MLA publications like the Technical Reports and the Index and Bibliography series?**
Contact Scarecrow Press for any orders and claims. For more information, use the following link:
http://www.musiclibraryassoc.org/pub/pu_occ.htm
- **Is MCB still published?**
The Music Cataloging Bulletin is now published online and available to current subscribers. For more information, please use the following link:
http://www.musiclibraryassoc.org/pub/pu_cat.html
- **Can I talk to someone at the Business Office?**
Of course! Feel free to call the Business Office at 608-836-5825 or meet the individuals who manage it at the Annual Meeting of MLA.

New Fontes Editor Named

Fontes Artis Musicae, the quarterly journal of the International Association of Music Libraries, Archives and Documentation Centres (IAML), has appointed a new editor-in-chief. Maureen Buja of Naxos Digital Services will be succeeding John Wagstaff in this role. Dr. Buja welcomes submissions on any aspect of music librarianship, music bibliography, or related musicological research. Queries can be addressed to her at maureen.buja@naxos.com. More information for contributors may be found at the IAML Web site: <http://www.iaml.info/fontes.php#instructions>.

Music Librarians

by
Michael Gorman

*Music, the greatest good that mortals know
And all of heaven we have below.*

—Joseph Addison,
A Song for St. Cecilia's Day

An essay in a recent book on music librarianship states that the necessary preconditions for success in music librarianship are, in addition to professional training, a love of music and a service ethic. It would have been quite common, 100 years ago, to read that a librarian should have a love of reading and a commitment to service, but this is rare now that many of us are no longer people of the book. Music librarians see themselves as special; members of the library profession but on a slightly higher plane. That self-assessment depends, I suspect, on precisely the requirement of loving music—the fact that success in their jobs centers on a love of and knowledge of a particular form of human expression. Do documents librarians love government documents, and have those been part of their lives since they were children? Do rare book librarians spend their weekends reading incunabula or unraveling mysteries of historical bibliography? Do systems librarians enjoy an evening in front of the fire reading Windows manuals? (Well, perhaps some do, but that is another story.) Children's librarians love children's literature, but one suspects they love service to children and the awakening of their minds and uplifting of their hearts more. Also, after a hard day in the children's library, they probably relax with Mozart and detective novels or hip-hop music and Dickens or television shows not intended for children. In contrast, most music librarians I have known relax by listening to music, or by playing music or singing in addition to the recreations of the rest of us. In short, music librarians live all aspects of their lives with a musical accompaniment; their private and working lives are marinated in music, and that is what makes them different from us.

A hundred years ago, a librarian could spend her or his working day immersed in literature, doing readers' advisory work, becoming acquainted with the content of collections, and generally leading a sort of literary life at work and at home. We are far more likely to encounter an Elvis impersonator than a literary lady or gentleman in today's libraries, but the musical music librarian is among us in great numbers. The other special thing about music librarianship is that technology is furthering their musicality by offering more and more ways of listening to, collecting, and preserving music. Technology has had some baleful effects on literature and reading (and some fewer beneficial effects), but its impact on the world of music and the librarians who are, by definition, part of that world, seems to have been uniformly positive.

*I will appreciate
the contributions
music librarians make
to our profession.*

Reprinted with permission from *Our Own Selves: More Meditations for Librarians* by Michael Gorman (Chicago: American Library Association, 2005). Each essay in this collection of one hundred meditations on the library profession opens with a quote and concludes with a "resolution." Our thanks go to ALA president Michael Gorman and ALA Editions for their permission to reprint this meditation on music librarians.

Mountain-Plains

Stephen Luttman,
University of Northern Colorado

The Mountain-Plains Chapter of the Music Library Association held its annual meeting this past May 19–21 in Reno, Nevada. Those fearing the punishing heat of Las Vegas that time of year were pleasantly surprised by Reno's moderate climate—Reno is, after all, closer to Lake Tahoe than to Vegas. And yet, like Vegas, it is famous for its casino scene, so what better way to begin than with a pre-conference get-together at a casino buffet? The choice of venue (the Silver Legacy) was the first of meeting host Rick Anderson's many happy touches, and many were the groans of pain and delight issuing forth from chapter members after the second (or third, or . . .) visit to the unusually well-appointed dessert table.

The meeting began in earnest the following morning with a breakfast spread and welcome in a multimedia conference room at the University of Nevada, Reno, where Rick is Director of Resource Acquisition. George Gibbs (University of Kansas) set the bar high for all subsequent papers. His "Eva Gauthier (1886–1958): High Priestess of Modern Song," sheds new light on the Canadian singer who, frustrated in her attempts to break into opera, made a career on two continents as vocal recitalist, annoying some listeners and delighting others with her inclusion of both modern music and popular music in her recitals. Laura Dankner, MLA Past President, followed with an informal, informative discussion of the intricacies of "MLA and Its Board," focusing on the opportunities MLA offers its chapters. Steve Nordstrom, a graduate student at Brigham Young

University (and one of this year's two chapter travel grant recipients), posed the question: "So What's the Deal with All the Harp Stuff at BYU? A Look into Archival Collection Processing and Management." Steve provided a clear overview not only of the collections and their history, but of his remarkably detailed and well-organized finding aid to the Henriette Renié and Françoise des Varennes papers as well.

Following lunch, different strands suggested by Steve's paper were picked up in the next two presentations. Myrna Layton of BYU followed with the history of "Brigham Young University's Primrose International Viola Archive," guiding her audience through Primrose's personality and career, and detailing the International Viola Archive's trek from the Salzburg Mozarteum to Provo. Suzanne Moulton-Gertig (University of Denver) resumed discussion of the *grande dame* of French harp composition and performance with "Henriette Renié: Defying a Stereotype," demonstrating a degree of substantiality and technical control in Renié's works that has gone largely unnoticed. Brian Doherty (Arizona State University) recounted "The Odyssey of Homer Norris (1860–1920), an American Francophile," resurrecting from obscurity a theorist who rejected the current German models for French ones, and whose few surviving compositions are frequently daring in their use of whole-tone and other advanced harmonies.

The last presentation of the day was a return to Reno, as Carol Parkhurst, UNR's Director of Systems and of Planning and Assessment, gave an introduction to and blueprint tour of UNR's future knowledge center—the term chosen not only because of the breadth of the facil-

ity's mission, but because calling it "knowledge center" rather than "library" resulted in greater funding! A lively, enjoyable discussion of facilities planning followed, highlighted by the retelling of a cautionary tale regarding LP donations. Dinner followed at Rapscaillon's, a seafood restaurant worth every penny, and the local casinos presented various members with an opportunity to be rid of loose change afterwards.

A well-nigh ideal mentoring relationship and regimen of training was detailed by Cheryl Taranto, music librarian at the University of Nevada, Las Vegas, and UNLV graduate student (and MPMLA travel grant recipient) Amy Hunsaker in their presentation, "What Do Those Instrumentalists Need? Perspectives of Collection Development Training for the Library School Student." Stephen Luttman brought up the rear with "The Beginning of the Hindemith Trumpet Sonata: Two Tempos, Two Hindemiths?" in which he examines a welter of textual variants in the work's complicated publication history, as well as the recesses of the composer's biography and psychology, to discern why a just-plain-too-slow tempo is the "official" one and why Hindemith advocated, at least once, an impossibly fast tempo instead.

At the concluding chapter business meeting, Steve Nordstrom and Amy Hunsaker were duly noted for their awards, and congratulated for the fine quality of their work. The papers by Brian Doherty and Stephen Luttman were nominated for the MLA Best of Chapter competition, and Denver was announced as the scene of next year's meeting. Rick Anderson was enthusiastically applauded for a meeting that went off entirely without a hitch, and those with time on their hands joined him for lunch on the veranda of a nearby pub with a commanding view of downtown and the nearby mountains.

What better way to begin than with a pre-conference get-together at a casino buffet?

Best of Chapter Winners

On behalf of the Best of Chapter Committee, I am pleased to announce the two winners for this year's Best of Chapter Competition. Both winners are from the Mountain-Plains chapter, and they are:

- Brian Doherty. "**The Odyssey of Homer Norris (1860–1920), an American Francophile**"

- Stephen Luttmann. "**The Beginning of the Hindemith Trumpet Sonata: Two Tempos, Two Hindemiths?**"

It should be noted that once again the committee received outstanding nominations, each of which would have been worthy of presentation at the Best of Chapter session.

Thanks to everyone who participated with excellent submissions.

Please help support the winners of the competition by attending the Best of Chapter Session at MLA in Memphis.

Jane Subramanian

Chair, Best of Chapter Committee

Calendar

7–8 October 2005

Atlantic Chapter Meeting
Baltimore, MD

14 October 2005

Submissions Due
MLA Newsletter no. 143

20–22 October 2005

Midwest Chapter Meeting
Lexington, KY

21–22 October 2005

Joint Meeting
New England Chapter
New York State–Ontario Chapter
Poughkeepsie, NY

Texas Chapter Meeting
Waco, Texas

27–29 October 2005

Southeast Chapter Meeting
Memphis, TN

28 October 2005

Southern Calif. Chapter Meeting
Los Angeles

Transitions

Our best wishes to the following, as they begin new positions:

Sara Beutter, Music Librarian for Public Services, Vanderbilt University

Donna Fournier, Performing Arts Librarian, Swarthmore College

Steven Gerber, Performing Arts Librarian, George Mason University

Brooke Lippy, Assistant Head, Allen Memorial Library, University of Hartford

Connie Mayer, Head, Michelle Smith Performing Arts Library, University of Maryland

Michelle Oswell, Humanities Librarian for Music and Literature, Haverford College

Scott Phinney, Music Cataloger, University of South Carolina

Vincent Schillaci-Ventura, Music Librarian, Banff Centre

Jon Stroop, Assistant Music Librarian, Princeton University

Laurel A. Whisler, Assistant Director of Library Services and Reference Librarian, Southern Wesleyan University

Education Committee Issues Call For Poster Sessions

Greg MacAyeal
*Coordinator, MLA Education
Committee*

Deadline: 31 October 2005

The Education Committee of MLA is calling for applications for Poster Session presentations at its annual meeting in Memphis, Tennessee, February 22–25, 2006.

Presentations will be considered that fit one of these broad categories. Please note that this year we are

adding a fourth category to celebrate the anniversary of MLA.

- Recently completed research
- New and innovative library or music library projects
- Imaginative, systematic efforts at resolving library or music library problems
- Music Library Association history anniversary topics

Sessions may cover any subject of professional interest to music li-

brarians. 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 Coordinator at the addresses listed on the application at the end of the newsletter.

Thank you and good luck!

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Thanking our Corporate Membership

Corporate Patrons and Corporate Members are a valued segment of the MLA membership. We appreciate their support of MLA, music libraries and music librarianship. To acknowledge them, the newsletter will periodically include a listing of current corporate members and patrons.

Join us in thanking them for being a part of MLA!

A-R Editions, Inc.
Broude Brothers Ltd.
The Cutting Corporation
ejazzlines.com
Emusicquest
Gary Thal Music, Inc.
Harmonie Park Press
Harrassowitz
Music Library Service Company
New World Records
OMI - Old Manuscripts & Incunabula
Oxford University Press
Theodore Front Musical Literature, Inc.

Members' Publications

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. 143 is **October 7**. Please see previous issues of the newsletter for examples of the citation style to be employed. 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

POSTER SESSION APPLICATION

Deadline: 31 October 2005

Applications must be completed *in full* and may be submitted via e-mail to the Session Coordinator. Selections will be made and presenters notified by Thanksgiving.

Session Title: _____

Presenter(s) Name and Institutional Affiliation: _____

Category:

- ____ Recently completed research
- ____ Innovative library projects
- ____ Solutions to practical library problems
- ____ Music Library Association history/anniversary topics

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:

Greg MacAyeal
Performing Arts Library Director
Roosevelt University
430 S. Michigan Ave
Chicago, IL 60605
Phone: 312/341-3648
Fax: 312/341-6394
Email: gmacayea@roosevelt.edu