A 75th Anniversary Meeting in Memphis

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President's Report

Bonna Boettcher, MLA President

What a wonderful 75th anniversary meeting! Those who were able to attend our recent meeting in Memphis enjoyed warm, southern hospitality and a chance to reflect on the history of our association while looking toward the future. We owe a great deal to the Local Arrangements Committee, chaired by Anna Neal, to Laurel Whisler, for coordinating fundraising efforts, to Roberta Chodacki Ford, for chairing the Ad hoc Committee on MLA's 75th Anniversary, and to the entire Southeast Chapter for their support of all aspects of the meeting.

We received a warm welcome to Memphis from Judy Drescher, Director of the Memphis Public Library and from Sylverna Ford, Dean of Libraries at the University of Memphis. Both are active professionally and understand the importance of association meetings. In addition to these dignitaries, we were joined by Gordon Flagg, a reporter for American Libraries. I spoke with Gordon during and after the meeting; he had a great time and felt welcome wherever he went. Watch future issues of American Libraries for comments about our meeting.

The Thursday, Friday, and Saturday morning plenary sessions were excellent. We began with several comments about our meeting. The Thursday morning plenary session, moderated by Brian Doherty and focusing on collection development, included Jim Cassaro, Michael Fling, Dan Zager, and Daniel Boomhower. This session was sponsored by the Resource Sharing and Collection Development Committee.

In addition to the plenary session, there were many other excellent sessions. Watch for reports in this and future newsletters. And, thanks to Lois Kuyper-Rushing and the program committee for their work in establishing new processes and assembling an excellent program!

Many in attendance spent Friday evening at the Cannon Center, home of the Memphis Symphony Orchestra. In addition to the premiere of Augusta Read Thomas's "Shakin'," we enjoyed a concert of pieces influenced by rock music. Other composers featured included Michael Daugherty, David Kechley, Christopher Rouse, Daniel Roumain, Frank Zappa, and Michael Daugherty, David Kechley, Christopher Rouse.

The meeting was enhanced by the appearance of MLA's Big Band, which, along with the "Lost Chicken Ramblers," assisted in several "Small, Flashy Events." The events, or SFEs as they were dubbed by their coordinator, Neil Hughes, added a special touch to the meeting. In addition to playing tunes from the year 1931, the highlight of the SFEs was the Blues Lyric Contest, with winning songs performed during Saturday evening's cocktail hour.

A number of new committee and subcommittee chairs were appointed continued on next page
continued from previous page prior to the meeting, with their terms beginning at the close of the meeting. They include Ruthann McTyre, Development Committee; Gregg Geary, Library School Liaison Subcommittee; Alan Karass, Outreach Committee; Linda Blotner, co-chair, Publications Committee; Gerry Ostrove, Archives Joint Committee; Gerry Szymanski, Information Sharing Subcommittee; Jim Alberts, MARC Formats Subcommittee; Beth Flood, Subject Access Subcommittee; Sheri Stormes, Personnel Subcommittee; Matthew Wise; Nominations Committee; Scott Landvatter, co-coordinator, World Music Roundtable; Laura Moody and Zoe Rath, co-coordinators, American Music Roundtable; and Sarah Canino, co-coordinator of the Small Academic Libraries Roundtable.

The annual meeting also is the time when we say goodbye to several Board members. Pam Bristah, Fiscal Officer, Ruthann McTyre, Reports Gatherer, Matthew Wise, Parliamentarian, Michael Colby, Recording Secretary, and Laura Dankner, Past President, all ended their terms at the close of the Memphis meeting. All have served the association with passion, thoughtfulness, and humor, and all deserve our thanks. Joining the Board are David Gilbert, Assistant Fiscal Officer, Jean Morrow, Assistant Reports Gatherer, Rebecca Littman, Assistant Parliamentarian, Karen Little, Recording Secretary, and Phil Vandermeer, Vice President/President-Elect.

Our awards were announced at the business meeting. Congratulations to the recipients! (See “Announcements” for full details.)

The Board accepted the final report of the Task Force on Resources for Music Libraries, chaired by Daniel Boomhower. As Daniel reported in the Saturday plenary session, MLA is in contact with ALA to work toward a revised edition of A Basic Music Library. Daniel has been appointed editor of the publication and will continue to work with ALA. Watch for updates in future issues of the MLA Newsletter. The Board also approved two new working groups, the Working Group on Archival Music Materials and the Working Group on Digital Sound and Scores. Membership and charges for these groups are being developed; again, watch for updates. The Board also has asked the Resource Sharing and Collection Development Committee to lead a discussion on additional music titles for JSTOR.

Three search committees were active during the fall as we searched for a new Treasurer/Executive Secretary, a new Assistant Convention Manager, and a New Advertising Manager. The T/Ex Search Committee, chaired by Paula Matthews, recommended and the Board approved appointing Paula Hickner to that position. Paula will begin working with outgoing convention manager, Gordon Rowley, soon. Many thanks to Annie for four excellent years of service to the association! Finally, the Advertising Manager Search Committee, chaired by Jim Cassaro, recommended and the Board approved appointing Wendy Sistrunk to that position. Wendy will begin working with the staff at A-R Editions soon. Our thanks go to Susan Dearborn for more than sixteen years of service in this position.

Our association is well placed to remember and honor our past, to engage fully with our present, and to move with energy and determination into our future. Happy Anniversary!

Outgoing Board members Michael Colby, Pam Bristab, Laura Dankner, Ruthann McTyre, and Matthew Wise.
Panelists Reflect on MLA and Music Librarianship

Scott Phinney
University of South Carolina

MLA 2006’s first plenary session began with an introduction by the chair of the MLA Archives Committee, Jane Edmister Penner and the chair of the Oral History Subcommittee, Therese Zoski Dickman. Oral history has been a formal part of MLA since 1985, and this session was videotaped for placement into the MLA Archives at the University of Maryland. The four panelists responded to a series of questions asked by Ms. Penner and Ms. Dickman.

“What attracted you to the profession of Music Librarianship?”

Dena Epstein said that times were different in 1931 when MLA was founded. She went to library school at the University of Illinois after earning a B.A. in Music from the University of Chicago. At that time, the library school considered a music degree an unacceptable prerequisite, and only admitted her after some negotiation. Her thesis, “Music Publishing in Chicago Prior to 1871: The Firm of Root & Cady, 1858–1871” was eventually published in installments in Notes, beginning with second series v. 1, no. 3, pp. 3–11. After library school she had difficulty getting hired, having been told that being a mother she would not be dependable for the work schedule. She did research on slave songs for years, and after a visit to the University of Chicago in 1964 she was offered a job there, where she remained until her retirement in 1986.

Joseph Boonin responded by saying, “The profession sucked me in.” While a college sophomore at the University of Pennsylvania in 1954, he came upon an issue of Notes, and ended up reading all of the preceding issues. He wanted a subscription to the journal (which at the time was about $4), but since he could gain membership to MLA for an additional $1, he joined the association. Joe went to Drexel for his M.L.S., and attended his first MLA annual meeting in Washington, D.C. in 1959. Though a young man fresh from library school, he felt welcomed by the profession and was promptly introduced to everyone at the meeting. The meetings in those days were on a smaller scale than those of today: they generally had between 30 and 35 people and were held on college campuses. At one such meeting, a potluck dinner was held at the home of Vincent Duckles and his wife for the entire body of attendees!

Amanda Maple began her association with music librarianship as a paraprofessional in the New York Public Library Division for the Performing Arts in 1986. After working there for some years, she went to continued on next page
original text:
Columbia University to earn her M.L.S. She has since gone on to lead a distinguished career as the music librarian at Penn State University, publishing several articles, serving as an assistant editor of Notes, and remaining active as a harpsichordist.

Michael Duffy always knew he wanted a career in music, but was not sure exactly which career. He enjoyed playing trumpet as a student and performed with several ensembles in Michigan, including at the Interlochen Center for the Arts. While working on his music education degree at Western Michigan University, he spent a great deal of time in the music library conducting research. Following graduation, he became a music teacher in the public schools, but found that he missed being in libraries. After several years, he went to Dominican University’s library school near Chicago for a joint program with Northwestern University, earning master’s degrees in musicology and library science. He worked at an internship at Northwestern where he was able to gain experience in cataloging, reference, and special collections. His favorite aspect of music librarianship at an institution like Northern Illinois University is the expectation that he be an “all-around librarian,” responsible for cataloging, bibliographic instruction, reference, and myriad other tasks.

“How did technological developments impact your career?”

Dena Epstein drew laughter from the audience as she commented that there were no technological developments for most of her career. She noted that at the time she left the University of Chicago, music materials had not yet been incorporated into the online catalog.

In his earlier days, Joe Boonin used manual typewriters to create catalog cards in the branch system of the New York Public Library. This was particularly difficult when entering bibliographic information for foreign language music materials. For collection development, he struggled with building a comprehensive compact disc collection across all genres using paper bibliographies. In his words, he was “living with technology, but not using it.”

Amanda Maple described her first experience with an RLIN terminal in 1986. It changed the way reference was done in that it expanded what she could do for people. She sent her first e-mail in 1990 in library school and learned about OCLC and derived searches as well. She considers knowledge of technology as a music librarian invaluable because it allows her to assist not only patrons in the library but also her colleagues in other disciplines who are less familiar with audiovisual materials.

Library students of the current generation are strongly encouraged to take computer classes. As he already had experience with HTML and Web editing, Michael Duffy opted for a class in computer networking. Shortly after he came to Northern Illinois University, that institution switched its public catalog from the DRA system to Voyager, which required some flexibility on his part. He received a grant to create an institutional Web site for the NIU music library and is active on MLA-L, where colleagues offer answers to difficult reference questions. He feels that technology makes life as a music librarian easier.

“What other challenges have you faced?”

Dena Epstein emphasized the challenge of getting a job as a woman with children in the 1950s; both she and Amanda remarked that this problem has been largely alleviated in the present era. Ms. Epstein also mentioned that she faced a challenge in trying to have a survey of antebellum African-American music published as part of a larger recognition of the Emancipation Proclamation’s centennial.

It was a challenge for Joe Boonin to transition from being a NYPL cataloger to being a small music publisher in the private sector and then to transition back to librarianship some three decades later as the manager of a sound and video collection. To build a comprehensive sound collection, he had to develop it one title at a time. He added that moving to recorded sound from printed music had its advantages: compact discs have much greater physical uniformity than the scores of contemporary composers like George Crumb.

Developing collections for current and future users is a challenge for Amanda Maple, especially with regard to the access and ownership issues of electronic resources. These issues make title-by-title selection much more difficult, particularly when balancing digital and physical collections. Another challenge that Amanda faces is communicating to administrators what is really involved when building a collection of music materials. She added that it is good to have advocates for the music library.

Michael Duffy, who enjoys reference work, said keeping the regular schedule of cataloging was an obstacle for him. Michael dreaded his cataloging duties initially, but after attending the music cataloging workshop Ralph Papakhian presents annually at Indiana University, he...
Panelists Reflect on MLA and Music Librarianship continued . . .

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A Composer, a Conductor, and a Music Librarian

John Druesedow
Duke University (ret.)

What do (1) an internationally known composer, (2) an internationally known conductor, and (3) an internationally known music librarian have in common? In the case of (1) Augusta Read Thomas, (2) David Loebel, and (3) Don Roberts, they all have worked at the Northwestern University Music Library (Thomas and Loebel as students and Roberts as head for many years). Don Roberts is, of course, already well known by the MLA membership, and conference attendees had a chance to get to know the other two panelists better at one of the most scintillating and informative sessions in recent memory. Ms. Thomas discussed her role as the composer of “SHAKIN’: Homage to Elvis Presley and Igor Stravinsky,” the piece commissioned by MLA for its 75th birthday and scheduled for a world premiere performance (two performances, actually) later in the day by the Memphis Symphony Orchestra, conducted by David Loebel (and what a performance it turned out to be!). Don masterfully orchestrated the conversation.

Ms. Thomas (known as “Gusty” by friends and close acquaintances, continued on next page

“What do you see for the future of MLA?”

In the study of American music, Dena Epstein said there are no reliable descriptions of pre-Civil War slave music. Future researchers will have to consult non-musical sources to shed more light on this period in history.

Joe Boonin prepared an answer for this question that speaks to MLA and the field of music librarianship itself. He told the gathering that the association must reach out to paraprofessionals, as they are the backbone of any good library, and to public libraries that have music collections. For the larger field of music librarianship, he warned that printed music and recorded sound will be moving to electronic-only formats in the not-too-distant future and advised librarians to be ready for the transition.

Amanda Maple expressed feelings of anxiety about the marginalization of music libraries in the future. However, she said the ability to organize and retrieve information will remain crucial and it is up to librarians to remind administrators of our relevance.

Michael Duffy maintained that technology will continue to be useful by bringing more people together with communication and digitization of print and sound. He warned that patrons will have very different opinions of digital technology, and music librarians will have to be sensitive moderators. Among catalogers, the upcoming Resource Description and Access rules will be a challenge as we move away from the Anglo-American Cataloging Rules that have been in use since 1978. For collection development, Michael predicted that patrons will want better coverage of popular and world music, which will require us to be both specialists and generalists in our subject area. Finally, he echoed Joe Boonin’s call to MLA to reach out to other groups, and specifically to music majors who have not necessarily thought about a career in library science.
as we learned from the conversation) was not shy about articulating her artistic credo: “[It is] important for me as an artist to make my own music . . . to come out with something personal, not [a] rehash.” Do we detect an affinity here with William Billings, who back in the 18th century proclaimed, “I think it is best for every Composer to be his own Carver” (New-England Psalm-Singer, 1770)? She explained in some detail the overall plan of “SHAKIN’,” an eight-minute piece in three sections that ends with a “giant crescendo, accelerando” (we certainly heard that later at the concert) and contains, early on, “Elvis fragments” played by eight solo violins (more difficult to hear). Her conversation was peppered with vocal sound effects in imitation of orchestral happenings.

Maestro Loebel praised Ms. Thomas’ approach to collaboration: “She made the deadline.” She “got in touch, mid-way [asking] ‘how will this work, how will it show off the orchestra, what’s the hall like?’” And she provided explicit directions in the score, such as “like Mingus crossed with dueling banjos.” He explained that the evening’s concert (“Rock like Bach”) actually grew out of “SHAKIN’” and would also involve works by Michael Daugherty, David Kechley, Daniel B. Roumain, David Schiff, Frank Zappa, and Christopher Rouse—quite a progressive line-up.

Questions from the floor elicited information about Ms. Thomas’ ten-year residency with the Chicago Symphony (scheduled to end soon) and associated pre-concert lectures and public school visits, her approach to rehearsals, Maestro Loebel’s “druthers” for future projects (operas: e.g., Fidelio, Rosenkavalier), Ms. Thomas’ “druthers” for composition (something for big jazz band), archival matters, and what she considers her best works. This last topic was of special interest, since the composer said she withdrew all of her scores composed between the ages of 15 and 30 and at age 35 gave G. Schirmer “the best 30 works” for publication. The final questioner bravely asked: “What are your best three works?” Ms. Thomas could bring herself to mention five: “Ritual Incantations,” “Words of the Sea,” “Credences of Summer,” “In My Sky at Twilight,” and the piano etudes. (So, all you music librarians out there, it’s time to check your holdings.)

It was a good day for MLA and for music librarianship.

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**Our Thanks to 75th Anniversary Contributors**

The Local Arrangements Committee of the Southeast Chapter of MLA (SEMLA) and the Ad hoc Committee on MLA’s 75th Anniversary thank all of the individuals, institutions, and corporations who gave so generously to fund the commission and other celebration events during the 75th Annual Meeting in Memphis. We extend special thanks and appreciation to the following benefactors, each of whose contributions totaled $1000 or more. Theodore Front generously supported the commission and the hors d’oeuvres for the Happy Hour. New World Records co-sponsored the hors d’oeuvres for the Happy Hour. Otto Harrassowitz provided the champagne for the anniversary toast. ProQuest sponsored a special coffee break. Finally, the Music Library Service Company provided an initial gift for the commission and conference fund raising. We also thank Philip Vandermeer, Steve Fry, Don Roberts, and the Midwest Chapter for their generosity.

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A Spotlight on Collection Development

Christine Kubiak
Illinois State University

Jim Cassaro at the University of Pittsburgh, R. Michael Fling from Cook Library at Indiana University, and Dan Zager from Sibley Library at Eastman highlighted three facets of collection development.

To open the session Jim Cassaro, current editor of Notes, had a power point presentation, complete with tables and statistics on Notes as a tool for collection development. Notes is foremost a source for reliable reviews. As a publication for and by our association it also serves as a communication tool and venue for publication of articles in our profession. The book and music reviews plus the selected reviews of videos, recordings, critical editions and digital media are essential to our profession. The updates on periodicals and compilations of recent books and music published make Notes a primary collection development tool for all music librarians.

Michael Fling speaks from years of personal experience in music acquisition and as the author of the only book dealing exclusively with music acquisition, Library Acquisition of Music, 2004, a title in the MLA Basic Manual Series. Fling has no rigid acquisition rules, just some observations culled from years of practice. He shuns approval plans as much as possible. He advocates comparison shopping for foreign publications, and suggests using a vendor in an edition’s country of publication usually results in a savings, but not always. Fling is skeptical of returned “out-of-print” and “not available” orders; these orders can sometimes be filled by redirecting the order to a different vendor or to an out-of-print dealer, especially if the item is from a foreign publisher. Fling maintains a list of wanted items and periodically submits this list to out-of-print dealers on the Web. Another recommendation: to do all order verification by music staff instead of by a central acquisition department. Music orders have great potential for error, especially when dealing with parts, keys, editions, uniform titles, and formats. Fling recommends having only two budget lines, one for monographs (books, scores, recordings, standing orders, series) and one for serials (publications paid for annually), with the ability to move money between the lines as needed to allow the selector maximum flexibility in managing their budget.

Daniel Zager, similarly approaches collection development as a task unique to each institution. Zager advocates using approval plans for monographs, establishing standing order plans with selected publishers, and selective use of vendor notification slips and publisher flyers in conjunction with reviews. Based on experience he finds approval plans for scores less satisfactory than similar book plans, but a plan may prove continued on next page
A Student First-Timer’s Experience

Lindsay Hansen, UCLA

I attended my first MLA conference this February. I was hard to miss, with my bright pink “first time attendee” ribbon on my badge and often bewildered expression! As a student, I did not want to miss class or work unnecessarily, so I did not arrive in Memphis until Thursday afternoon. In doing so, I missed all of the first-timer activities. I knew that my UCLA boss and mentor, David Gilbert, would make sure I met people, but I did not have an official conference mentor. Sarah Dorsey graciously agreed to meet with me and show me the ropes.

When I first arrived, exhausted and grubby from my flights, I wandered around the Peabody Hotel, looking for music librarians and the conference. When I found them, I was overwhelmed with choices—what to see and do first? Luckily, while finding a seat for my first session, on reference sources, I found David and we made plans to have dinner that evening. What really struck me, as I attended sessions and spoke with people on the first day, was that it was strange—and comforting—to be around so many like-minded people. In the Information Studies department at UCLA, I am one of only a handful of hopeful librarians interested in music. At MLA, I was one of hundreds! The terms that I had only heard in the music library at UCLA, like RILM, were floating all around me—in regular discussions!

On my second day, I worked at the MLA shop and had the chance to chat with many people. I also visited exhibits and saw some of the poster sessions. Again and again, everyone was very friendly and concerned that as a first-timer, I was having a good time and meeting enough people. I had lunch with Sarah, who advised me to hydrate, eat, and not over-do it.

On Saturday I attended my favorite session, “Netmusik,” led by a Danish member of MLA, Ole Bøjsberg. I was very curious about the banquet, and tried to decide which table to join. Several people had invited me to join their table and told me about the “old days,” when there was no sign-up sheet and it was every librarian for him- or herself to find a table. When I went to the banquet, I had a great time and sat with fellow California-based attendees.

I had a great time at MLA, and I can’t wait for next year (especially after a great introduction to Pittsburgh at the Business Meeting). The best part was to put faces to names. As a student I have read and used many MLA manuals and seen MLA-L messages. Now I know who these people are! I would like to thank everyone who made me feel welcome this year. I plan to extend the same kindness to first-timers next year, and in the future.

Lindsay Hansen, a graduate student at UCLA, works in the UCLA Music Library. She received a B.A. in Music from Knox College in Galesburg, Illinois in 1999, and was a summer intern at the Wende Museum of the Cold War in Culver City. Lindsay recently received the MLA/SCC 2006 Travel Grant award, which she will use to attend the joint meeting of the California and Pacific Northwest Chapters in Berkeley in late April.

A Spotlight on Collection Development continued . . .

useful to select some 20th and 21st century music, for specialized recording labels, or to acquire repertoire for specific instruments. His test of a good approval plan is it should be predictable with few surprises. Each collection develop librarian should “micromanage the collection” to assure that it specifically meets the needs of individual institutions and clientele.

Daniel Boomhower from Kent State ended the program with a progress report on the proposed revision of Music Resources for Music Libraries. A recommendation has gone to the MLA Board for the new edition’s scope and format. Using information from the survey done through MLA-L the committee has recommended that the new edition be available online with periodic updates and priced as a serial. Scores, recordings, and videos will be included along with reference works, periodicals, and some online resources. Currently negotiations with ALA are being finalized. Hiring an editor is the next step in creating the new edition of Resources for Music Libraries, a highly prized tool for all librarians involved in music collection development.

Coming in the Next Issue

In the next issue of the MLA Newsletter, we will continue our coverage of the annual meeting:
❖ Report on the Hot Topics session
❖ Report on the preconference workshop
❖ More committee reports
❖ Plus: Chapter Annual Reports, more photos, and more!
At its 2006 annual meeting, the Music Library Association announced the election of five new members to the Board of Directors. The Vice President/President-Elect is Philip R. Vandermeer, the new Recording Secretary is Karen Little, and the new Members-at-Large are David Gilbert, Rebecca Littman, and Jean Morrow.

Philip R. Vandermeer (Vice President/President-Elect) is Music Librarian and Adjunct Associate Professor Music at the University of North Carolina, Chapel Hill. He has a Ph.D. in Ethnomusicology from the University of Maryland, College Park, an M.A. in Music History from the State University of New York, Binghamton, and an M.S.L.S. and a B.M. in Music History and Literature from the University of Tennessee, Knoxville. His recent MLA service was as a Member-at-Large and Fiscal Officer on the Board of Directors from 2000–2002. He is completing a term as Book Review Editor for Notes and previously as Editor of the MLA Web Site.

Rebecca Littman (Member-at-Large) is Head of the Music Library at the University of Wisconsin, Milwaukee. She received the M.L.I.S. from the University of Washington, the B.A. in Music History from the University of Massachusetts, Amherst, and studied musicology at the University of California, Davis. She has served as co-compiler of the “Books Recently Published” column in Notes, MLA Poster Session Coordinator, was founding webmaster for the Southeast Chapter of MLA, and is the current webmaster for the Midwest Chapter and the Music OCLC Users Group.

Jean Morrow (Member-at-Large) is Director of Libraries at the New England Conservatory of Music and Lecturer on Music Librarianship at Simmons Graduate School of Library and Information Science. She received the M.A. in Music History from Smith College, and the B.A. in Humanities from MacMurray College. Currently she is series editor for the MLA Basic Manual Series and has previously served MLA on numerous committees, including Education, Publications, and Resource Sharing and Collection Development. She has also contributed to several MLA publications and served as president of the New England Chapter.
**Blues Lyric Winners . . .**

The winner and runner-up entries of the MLA 75th Anniversary Blues Lyric Contest were performed by the MLA Big Band at the annual meeting. The lyrics are below. Lyrics of the other contestants were posted on MLA-L, and are available at the MLA-L archives.

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**Winner:**

**David M. King**

Music Library Blues
(To the tune of “Hoochie Coochie Man” as performed by Muddy Waters)

My friends studied business
Got science degrees
Livin’ in the suburbs
Pull down ninety G’s
I majored in music
Couldn’t find no career
And then I got an MLS
The Master’s takes a year
And a thirty grand loan
Now my pay is kinda scary
I got the Music Library Blues.

I spilled coffee
On an autographed score
Knocked a shelf of CD’s
Onto the floor
Director needs music
For Brahms and Debussy
And twenty scores by J.S. Bach
He’s got no BWVs
Now the catalog’s down
If I quit will I get severance
I got the Music Reference Blues.

I taught ’em truncation
Grove Online
RILM and OPAC
Then I assigned
“Describe this Bach piece”
Student said “Fugal”
“Where’d you find the answer?”
“I just looked it up on Google.”
“Teacher, when we eatin’ lunch?”
Now my PowerPoint won’t function
I got the Library Instruction Blues.

Yes, my pay is kinda scary
I got the Music Library Blues.

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**Runner-up:**

**Lynne Jaffe**

(To the tune of W.C. Handy’s “St. Louis Blues”)

1st strain:
I hate to go to Tech. Service Town
I hate to go to Tech. Service Town
Cause the backlog is getting me down.

2nd strain:
They order more stuff, but no help enough
I ask for more staff, director just laughs
No money for staff, no money to outsource
Drowning in backlog, don’t have no recourse.

3rd strain:
Scores and CDs as far as I can see
Scores and CDs as far as I can see
Oh, I got the library backlog blues.
Celebrating MLA Members

Celebrating MLA Members of 25 years or More
(Post-Conference Revision)

Here is an updated list of Music Library Association members who first joined MLA in 1981 or before, that is, 25 years ago (or more) as of our meeting in Memphis in 2006. We celebrate these members for their commitment and enthusiasm, and for the many ways they have contributed to MLA over the years. Thank you and congratulations to each and every one of you!

Acker, Robert
Adamson, Danette
Anderson, Donna
Anthony, James
Ashe, Mary
Ausman, Mary
Barnhart, Linda
Baron, John
Bayne, Pauline
Bennett, Leslie
Benser, Caroline
Benton, Mary
Bergquist, Peter
Berman, Marsha
Bernstein, Carmel
Blotner, Linda
Blum, Fred
Bochin, Janet
Boonin, Joseph
Bowles, Garrett
Boziwick, George
Broude, Ronald
Buff, Iva
Burdex-Esposito, Monica
Burnett, Kathryn
Bushnell, Peter
Calderisi, Maria
Campbell, Robert
Cantrell, Gary
Cardell, Vic
Carlson, Effie
Cassaro, James
Cazeaux, Isabelle
Chouinard, Joseph
Christensen, Beth
Claypool, Richard
Clinkscale, Joyce
Cohen, Albert
Cullen, Rosemary
Daniels, Arthur
Dankner, Laura
Davison, Mary
Davies-Wilson, Dennis
Dearborn, Susan
Diamond, Harold
Dilworth, Kirby
Dopp, Bonnie
Dow, Carolyn
Druesedow, John
Duggan, Mary Kay
Eagleson, Laurie
Epstein, Dena
Farneth, David
Faw, Marc
Fawver, Darlene
Feldt, Candice
Fisher, Stephen
Fisken, Patricia
Fitzgerald, Grace
Fitzgerald, John
Fling, Michael
Flintoff-Lopes, Joan
Follet, Robert
Foster, James
Freeman, Ray
Friedman, Herbert
Fuller, Albert
Gardinier, Holly
Gates, Earl
Gerstein, Christine
Gerstenberger, Martha
Gibbs, John
Gillaspie, Deborah
Gmeiner, Timothy
Gootsee, Nancy
Goldman, Brenda
Goudy, Allie
Gould, Ronald
Gray, Michael
Griscom, Richard
Gudger, William
Haefliger, Kathleen
Hall, Alison
Hall, David
Hansen, Eleonore
Harlow, Anne
Hartzler, Homer
Hassen, Marjorie
Hatch, Christopher
Heck, Thomas
Henderson, Ruth
Herman, Martin
Hiebert, Elfrieda
Higbee, Dale
Hill, George
Hitchcock, H. Wiley
Hogan, Madeleine
Holloway, Donald
Homchick, Sharon
Horton, Anna
Houghton, Edward
Howard, John
Huber, George
Hudson, Dale
Hunter, Richard
Iskenderian, Marguerite
Jacobs, Bertrand
Janson, Dena
Johnson, Carolyn
Jones, Donald
Jones, June
Jones, Richard
Juengling, Pamela
Kaufman, Charles
Kedar, Ryna
Knapp, David
Korda, Marion
Celebrating MLA Members

Kramlich, Raymonde
Kroeger, Marie
Kushner, Frederica
Laudati, Geraldine
Lawrence, Arthur
Leedy, Douglas
Leonardi, Gene
LeSueur, Richard
Lincoln, Harry
Livingston, Herbert
Lopez-Caló, Jose
Lourdou, Dorothy
Lowens, Margery
Mac Intyre, Bruce
MacCracken, Thomas
Madden, Sheila
Martin, Morris
Mathiesen, Thomas
Matthews, Paula
McBride, Jerry
McCrickard, Eleanor
McGorman, Joan
McGorman, Kathleen
Messerli, Susan
Meyers Sawa, Suzanne
Miller, Anthony
Mintz, Donald
Mixer, Keith
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Wolff, Barbara
Wong, Marlene
Wood, David
Wućic, Dennis
Young, J. Bradford
Yusko, Stephen
Zager, Daniel
Zaslaw, Neal
Zavac, Nancy

Thanks go to Tom Caw and Alan Karass who helped fill in the blanks and to the ever-patient Matt Grzybowsk and Jim Zychowicz at A-R Editions for helping us compile this list.
(Clockwise from top left) Opening reception in the exhibits area; The Peabody Ducks marching in; Members wait to ask questions at the second plenary session; “Mr. Rogers” and his friends from Pittsburgh invited everyone to next year’s annual meeting; Augusta Read Thomas, David Loebel and the Memphis Symphony Orchestra at the premier of the MLA-MSO commission, SHAKIN’ “; President Bonna Boettcher addressing the assembled members.
(Clockwise from top left) Past MLA Presidents Dena Epstein and Laura Dankner; the MLA Big Band; Mary Wallace Davidson being acknowledged as one of MLA’s Past Presidents; Dancing, dancing, dancing; The MLA Birthday Cake; Blowing bubbles was part of the celebration.
The Bibliographic Control Committee held two business meetings and presented two programs at the Memphis conference. Both programs took place on Saturday, February 25.

In the first program Kathy Glennan gave a presentation about the current draft of RDA: Resource Description and Access (Part I). She focused on the reasons for creating a new code, some of the big picture concepts, the overall organization of the rules, and the ambitious timeline for review in order to meet the 2008 publication date. She also discussed similarities and differences between AACR2 and RDA—ranging from organization and terminology changes to overall simplifications. The talk ended with a look at the issues in tension among the various stakeholders in the development of a new cataloging code.

The second program featured a presentation by J. Stephen Downie, Associate Professor of Library Science at the University of Illinois, Urbana-Champaign, with the title “An Introduction to Music Information Retrieval.” Stephen introduced this growing and increasingly important area of multidisciplinary research into the access, organization and retrieval of digital music and music information through remote and local networks. He described several projects of various degrees and scope, including the creation of the International Music Information Retrieval Systems Evaluation Laboratory (IMIRSEL) Project, the objective of which is to develop resources to develop and evaluate emerging techniques and technologies in music information retrieval. While much of this research is being carried out by audio engineers and computer scientists, Stephen emphasized the need for a multidisciplinary approach and encouraged music librarians to add their expertise to this field of study.

At the BCC business meetings, members discussed the work of the Metadata Working Group and agreed to request a short extension, for them to write up the final version of the report. It was agreed that the working group’s initial charge to create a music metadata schema was too ambitious and perhaps not the best way to go, and that the group’s decision to create recommendations within existing schemas was a good one. Members also agreed to request that a formal liaison be established with the OLAC-CAPC group, now that ALA’s Media Resources Group is defunct. Members also discussed strategies for dealing with further drafts of RDA, since new sections will involve multiple subcommittees with Kathy Glennan remaining the primary liaison to CC:DA. The new MLA conference setup was also discussed, along with strategies for future conferences that would resolve some problems we encountered in the first year of the new system. Finally, members discussed (in a closed session) recommendations of appointments to subcommittees.

Music Information Retrieval is an increasingly important area of interdisciplinary research

The principal topic of discussion at the business meeting of the Subcommittee on MARC Formats was the approval of our proposal to MARBI to allow the use of the extended repertoire of codes for form/genre headings and for medium of performance developed by IAML to be used in fields 047 and 048 in the MARC21 bibliographic format. The change to field 048 was approved in June 2005 and should appear as part of the 2005 MARC update; the change to field 047 was approved in January 2006 and should appear as part of the 2006 update. We will continue to work with IAML to see that these codes are made available through the IAML Web site, as they currently are accessible only through the Unimarc documentation.

Paul Cauthen, chair and Grace Fitzgerald rotated off the subcommittee at the close of the 2006 conference. Jim Alberts was named incoming chair.

At its business meeting in Memphis, the Subcommittee on Descriptive Cataloging focused on the development of the new cataloging rules, RDA: Resource Description and Access. We received reports from two Joint Steering Committee Working Groups: Daniel Paradis discussed the recommendations in the report from the GMD/SMD Working Group, and Jay Weitz brought us up-to-date with the

continued on next page
Examples Working Group. For the latter, Jay encouraged the subcommittee to submit additional comments on the examples, focusing on Chapters 3–6.

The subcommittee also considered particular music cataloging issues in relation to RDA, such as including a definition of “score order” and whether or not “p. of music” remains a useful extent statement in the context of the new rules. We will discuss these further in the next few months.

One member rotated off the subcommittee at the close of the 2006 conference, with thanks for her service: Joan Colquhoun McGorman.

Our Web site (http://www.musiclibraryassoc.org/BCC/Descriptive/Descriptive.html) contains information about the subcommittee, its activities, and the semiannual CC:DA reports. We welcome comments and questions about descriptive cataloging at any time.

**Subject Access Subcommittee**

Beth Flood, (Acting as Chair for Mark McKnight)

Beth Flood, incoming chair, presented a report by Mark McKnight from the ALA annual conference in Chicago. Geraldine Ostrove presented a report from CPSO in which she noted the work that is being done to analyze genre/form terms from the *Moving Image Genre-Form Guide (MIGFG)* and to reconcile this terminology with LCSH. This project will result in the first subject authority records to be issued with the 155 tag.

Topics discussed in this meeting included:

**OCLC’s FAST Project**

The ALCTS/SAC Subcommittee on FAST continues its work evaluating the FAST project. While music is not currently included in the project, music terms will likely need to be addressed at some point.

**LC Classification Training Materials**

The PCC/SAC Joint Task Force on LC Classification Training Materials is planning a program at ALA Annual 2006. Mark McKnight has been appointed to this task force.

Period Subdivisions for Music

Previously, an idea was submitted by Lucas Graves at LC proposing expansion and revision of period subdivisions for music (e.g., 1945–). The committee discussed possible implications of this idea, including the disadvantage of creating split subject heading lists. If there is continued interest in developing period subdivisions, the idea can be taken to the ALCTS/SAC committee.

**Music Thesaurus Project**

The committee discussed continuing work on the Music Thesaurus Project, including review of existing material and the need to examine how such a thesaurus will be used, whether external to LCSH or as an addition to it.

**Use of 655 Field**

As the program “Genre Terms: Definition, Use, Application” immediately followed this meeting, the committee briefly discussed use of the 655 field, deferring proposals or lengthy discussion until after the session.

At the close of the meeting, the contributions of outgoing chair Mark McKnight and outgoing member Mary Huismann were gratefully recognized. Beth Flood was named incoming chair.

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**Calendar**

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Committee Reports

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The subcommittee sponsored a program entitled “Genre Terms: Definition, Use, Application” with the Technical Services Roundtable. That meeting will be reported on by the chair of the roundtable.

Authorities Subcommittee

Margaret Kaus, Chair

Authorities Subcommittee annual report 2005: it was a quiet year. Ralph had submitted a proposal involving the 680 field, which proposed that the 680 (scope note) be used for name authority records, which LC had not done heretofore. This proposal became moot after LC made the decision to add death dates. CPSO made the decision not to pursue the 680 proposal.

Margaret reported on the highlights of the ALA midwinter meeting in San Antonio, Texas, the LITA/ALCTS—CCS Authority Control in the Online Environment Interest Group (ACIG). Sunday, Jan. 22, 2006, from 1:30 pm–4:30 pm. For the full report, see: http://www.ala.org/ala/lita/litamembership/litaigs/authorityalcts/2006midwinterpresents.htm. Topics discussed include:

- Report by Taylor Surface (OCLC) on the OCLC Terminology Pilot project that would provide multiple controlled vocabularies. The subject thesaurus would show in a panel and users should be able to copy and paste into Connexion. This may roll out in summer 2006.
- Ann Della Porta (LC) reported on Unicode conversion in bibliographic utilities. More information available on the ACIG Web site.
- Glenn Patton (OCLC) reported on authorities, 024 field, 031 field (musical incipits), Connexion “control headings” changes, and adding 781s to records for geographic names. OCLC is investigating the development of an RSS feed to alert libraries to changes in authority records.
- Jennifer Bowen spoke about RDA parts II & III. Part II draft will be available between May–Sept. 2006. This is a reworking of AACR2 chapter 21. Part III draft should be available before Oct. 2006–April 2007. Part III will rework chapters 22–26 (including uniform titles). Drafts will be available online. RDA is slated to be published in 2008. The RDA discussion list online is very active (high volume). There is a Web form for informal comments.
- ACIG business meeting:
  - Progress report on ACIG bibliographic annotations by Annclair Evans.
  - Discussion on ALCTS strategic 5 year plan

Ralph Papakhian rotated off the subcommittee after the Memphis meeting after serving an extended 5-year term as a member, since in 2005 he was reappointed for one year to oversee the 680 field proposal. We thank him for his many contributions.

Electronic Reference Services Subcommittee

Stephen Luttmann, Chair

The Electronic Reference Services Subcommittee sponsored a public session on “Online Iconography Resources for Music Reference.” Margaret Ericson (Colby College) began the session with a detailed and lucid overview of free Web sites and subscription databases, discussing searchability, image quality, and data reliability. She also provided a comprehensive handout detailing Web sites and factors to consider in evaluating them. Alan Green and Sean Ferguson (both from Ohio State University) followed with presentations on RIdIM (Répertoire International d’Iconographie Musicale), the last of the international bibliographical projects to achieve status as a Web database; Alan provided an overview of the project’s history, and Sean (the RIdIM Editor in Chief) gave a demonstration of the database in its current provisional status. Laurie Sampsel (University of Colorado at Boulder) concluded with a demonstration of the usefulness of digitized American sheet music collections, both public and private, as iconographic resources for students of the various cover artists as well as for students of musical and sociological phenomena. She also provided a handout detailing major resources and their particular strengths.

Transitions

Our best wishes to those starting new positions:

Thomas Caw, Public Services Librarian, University of Hartford
Grover C. Baker, Librarian, Center for Popular Music, Middle Tennessee State University

Scott Landvatter, Bibliographer of Music, University of Chicago
Jay Moore, Librarian Archivist for Music Collections, Old Dominion University
Liza Vick, Music Reference and Research Services Librarian, Harvard University
After introductions of attendees, our 2006 meeting began with a brief update about our annual survey. A new question was added this year that asks about public access computer workstations in libraries and their purpose. Completed surveys are due by April 15 this year.

Our next item was a discussion about missing chamber music parts. The group would like to establish a means of sharing various chamber music parts that remain from incomplete sets of members’ collections. We agreed that an expiration date should be set for when items are no longer available from institutions, as many conservatories have real space limits and cannot hold items for long. Besides listing the available pieces, the particular edition should also be listed. Jennifer Hunt (The Boston Conservatory) volunteered to investigate ways to go about setting up such a list. Once that is established, the same idea might work for sharing duplicate compact discs.

We continued with a discussion about recordings of student recitals and whether or not libraries retain copies of these, and if students receive or can purchase copies of their recitals from their institutions. We had varied answers from members. Robert Follet (Peabody Institute) said that all students get a free copy of their recital. Ed Scarcelle (Mannes) does not receive copies of individual student recitals for the library. Some libraries keep archival copies of recitals while others have audio engineering departments that handle these issues.

What kinds of library privileges do you extend to alumni and other users? Most conservatories place limits on the number of items that alumni can check out. The Cleveland Institute allows alumni to check out items for the semester but they cannot borrow via ILL. Most schools charge an alumni fee that may or may not cover using the library. Ed Scarcelle says Mannes offers reading privileges and charges a fee for borrowing privileges. New England Conservatory and the Boston Conservatory allow alumni the same checkout periods as undergraduates. The North Carolina School for the Arts allows public patrons to check out up to three items for four weeks. This led us into a discussion about students with overdue materials and/or fines. We discussed the types of penalties some institutions impose for these situations. Jean Toombs (Cleveland Institute) said her institution does not give out grades or transcripts to students until fines have been settled. Ed Scarcelle also does the same with the addition that students with fines are not allowed to sign out practice rooms.

With the rapid increase in electronic resources available to libraries many of us have to work more often with IT staff. Jennifer Hunt asked if any colleagues have IT staff within their library. Most attendees rely on IT staff situated within their institutions but not their libraries. The Cleveland Institute does have an electronic resources librarian. The Peabody Institute is working to add an IT worker to their archives department.

Cheryl Martin (Royal Conservatory of Music) will be renovating her library’s listening area and asked about equipment in use in other libraries. Ed Scarcelle has added four computers to his listening area plus traditional playback equipment. There was concern about putting computers in an area designated for listening to recordings, as some students might want to check email or do other things. Some librarians do not allow e-mail use in their libraries at all. A few other members mentioned they are working to redesign their listening areas.

Our last question dealt with how to train students in entrepreneurship and how the library might play a role in that. Maria Jane Loizou (New England Conservatory) mentioned the valuable Web resource produced by NEC’s career services department, Bridge:Worldwide Music Connection (http://newenglandconservatory.edu/career/bridge_portal.html)
Sarah Canino, Vassar College, was the first presenter. She discussed the myriad of ways she has worked as the Vassar College Music Librarian to effectively promote the Music Library at her institution. Beginning with outreach to the Main Library, she articulated ways to bring the Music Library into view through research consultations, exhibits, and library committee service. Participation on college committees, in the dorms and in student advising have also proved to be effective tools. She has found support in unexpected areas. For example, she and the Music Library have received attention through promotion and interest in the place of music in her institution’s history. Invoking past practices as a means to reestablish and chair the Music Library Committee, for example, have also been effective. Lastly, work outside the institution has brought recognition. Sarah has participated in the CET (Center for Educational Technology, now part of NITLE) Music and Technology conferences and served as a panelist for the Second Annual Music and Technology Conference held at Vassar in June. For those unfamiliar with this organization, its mission is to advance liberal arts education in the digital age. This year Sarah also hosted a chapter meeting for the New York State Ontario (NYSO) and New England (NEMLA) MLA chapters, and has served IAMl (International Association of Music Libraries, Archives and Documentation Centres) as Advertising Manager for 14 years. She has also found that keeping up to date on arts issues through Artsjournal.com and similar Internet resources, and participation in organizations such as NITLE and MLA, have been useful.

Marjorie Morris is the music librarian at Rowan University in New Jersey. She mentioned that she first found shelter in MLA at the Small Academic Libraries Roundtable more than 25 years ago. Since that time the size of her library has more than tripled. When she began in 1972 her institution was named Glassboro State College. They had just opened a new facility, and the music library, moved from a departmental space, had no call numbers or cataloging system. At that time she was not only the music librarian, but also taught oboe and played recorder and other early music “buzzies.” During her tenure as music librarian, the music department has evolved from one that concentrated on the undergraduate education of K–12 public school music teachers to one that includes performance, composition, jazz, and conducting majors, as well as graduate level degrees in all areas. Part of Marjorie’s ability to be an effective advocate for the music library derives from attendance at music department meetings, serving on a Women’s History Board and being an activist campus wide for the employees’ union.

She searched Webster’s Third New International Unabridged Dictionary of the English Language to check on the definition of “effective.” Some concepts include:

1. (1) capable of bringing about an effect: productive of results
2. (2) able to function normally
3. (3) marked by the quality of being influential or exerting positive influence; exerting authority: carrying weight; able to accomplish a purpose: efficient; impressive, cogent, telling; pleasing, satisfying

She delineated 12 things which she has found particularly useful and capable of bringing about an effect or productive of results:

1. Attend music department meetings, and establish a library committee.
2. Acquire a separate operating budget for the music library
3. Insert your experiences by serving on campus-wide committees
4. Be involved with information literacy initiatives in your library and on your campus.
5. Have appropriate signage in your library; use humor.
6. Involve yourself in campus organizations outside the music library
7. Hold library-sponsored events
8. Grab opportunities to bring others into your library
9. Join Friends of the Library and arts organizations
10. Attend faculty and student recitals
11. Publish, if time is provided by your contract
12. Prevent burnout and stay involved in things that interest you.

Marjorie shared an article on burnout prevention that will be posted on the MLA conference handout Web site. Most importantly, she reminded us that “It’s not about you, it’s all about the ducks!!”

Linda Mack at Andrews University described the results of a survey she conducted among music librarians to determine what they may do on campus in addition to their “typical” responsibilities. Many are involved in music performance, creating guest lecture series, library exhibits, faculty committees and...
one even created a “petting zoo” of instruments for the children in the community. Sixty surveys were returned to her. The responses include information about job preparation and degrees held as well as the “other hats” music librarians wear on campus.

The original PowerPoint presentation and handouts can be viewed at Linda’s Web site: http://www2.andrews.edu/~mack/pnotes/presenters.htm

Unfortunately, due to time constraints Linda was not able to completely expand on the findings of her study, but she hopes to use the information gathered to complete a journal article presenting an in-depth analysis and examination of the survey responses.

Sarah Canino will be our new SALRT co-coordinator. She has suggested creating an SALRT listserv to keep members advised and aware of issues pertinent to our small academic environments. Details on this possibility will be announced as they develop. She has also asked that I continue to assist her as a co-coordinator for two years.

I wish to express a sincere thanks to all those who contributed to our program and a special thanks to Joy Pile for taking our minutes.

**Technical Services Roundtable**

**Patty Falk, Co-Coordinator**

The Technical Services Roundtable had a combined session with the Subject Access Subcommittee at the national MLA meeting. The topic presented was entitled: “Genre terms: Definition and Application.” The session was well attended and included presentations by Geraldine Ostrove from Library of Congress (LC), Robert Maxwell of Brigham Young University, Becky Dean from OCLC, and Harriette Hemmasi from Brown University. Geraldine began by presenting the results of her survey on genre headings and various library responses. She also discussed the issues involved in adding genre/form headings and how it will impact authority records. She emphasized the fact that MLA will need to decide how to create genre rules and that LC will begin its own work in beginning to deal with this particular issue.

Robert Maxwell presented examples of Brigham Young’s library catalog genre terms that are being created and used for disciplines other than music at the moment. He also explained how authority records are created for the form/genre headings used.

Becky Dean reported on OCLC’s projects including the Terminologies Service to provide access to various controlled vocabularies and FAST—a resource to assist in creating headings working with metadata schemes to make things easier to apply and understand.

Harriette Hemmasi explained the importance of community-based content control in dealing with the form/genre issue in libraries. The music library community will need to lead the way in organizing effective online search and retrieval methods to control the content on information about music. Harriett explained that the complexities in dealing with music will make this more problematic, but the need for a more cohesive content schema is imperative if the music library community is to move forward in this arena.

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**Call for Nominations**

The MLA Nominating Committee for 2006 is starting its work a bit early in hopes of gathering as much input as possible before summer. We welcome nominations for:

- three Members-at-Large to serve on the Board of Directors for a two-year term, 2007–2009
  
  Board members represent the membership as they carry out the Association’s work, so it is very important that all of the membership is reflected in the Board’s composition. MLA can achieve this goal only if members forward nominations to the Committee that represent every chapter, type of institution, and work within our ranks. Elected Officers to the Board may serve up to a maximum of six consecutive years.

- the MLA Citation
  
  The MLA Citation, the Association’s tribute for lifetime achievement, is awarded in recognition of contributions to the profession over a career.

Please send your recommendations to one of the Nominating Committee members listed below. Please include the institutional affiliation for each proposed candidate, as well as a very brief justification for your recommendation. Also please let us know if you have discussed your nomination with the individual obtaining her/his approval in advance.

**Pamela Bristah** (Wellesley College) pbristah@wellesley.edu; **Vic Cardell** (San Diego Public Library) vcardell@sandiego.gov; **Ruthann Boles McTyr** (University of Iowa) ruthann-mctyre@uiowa.edu; **Jennifer Ottervik** (University of South Carolina) ottervikj@gwm.sc.edu; **Matthew Wise**, Chair (New York University) matthew.wise@nyu.edu

Communications should be received by Monday, May 15, 2006 to be guaranteed full consideration. Thank you for participating in this important process!
This joint conference, held October 21–22, 2005 in Poughkeepsie, N.Y., was a great opportunity to connect with colleagues, experience the history and architecture of Vassar College, and enjoy the beautiful leaf-peeping season.

Sabrina L. Pape, Director, Vassar College Libraries, and Michael Pisani, Chair, Vassar College Department of Music, welcomed the attendees.

Session I focused on the career of Aaron Copland. Nancy Nuzzo’s opening talk, “Aaron Copland in Buffalo: Materials in the Special Collections of the University at Buffalo Music Library,” surveyed Copland-related materials in various collections at SUNY Buffalo. Photographs, correspondence, and recordings of recitals and lectures at SUNY Buffalo help to document Copland’s career. For further exploration, Nancy pointed us to the related websites:

http://ubdigit.buffalo.edu/
http://ublib.buffalo.edu/libraries/units/music/special

Richard Wilson, composer and Vassar faculty member since 1966, shared colorful anecdotes about meeting (and not meeting) Aaron Copland. Copland eventually became a good friend and musical advisor to Mr. Wilson. Copland gave generously of his time in reviewing Dr. Wilson’s early compositions, and provided ongoing encouragement to the young composer. Copies of letters from Copland to Wilson are on display at Vassar.

Session II outlined the legacy of George Sherman Dickinson at Vassar from 1916 to 1953. Vassar music librarian Sarah Canino spoke of Dr. Dickinson’s career as a very popular professor of music, chair of the Music Department, and first music librarian at Vassar. Dickinson became Music Librarian in 1927, and chaired the Music Department from 1932–1944. A founding member of the American Musicological Society (AMS), he also served as president of MLA from 1939–41. Author of many articles on music education and the study of music as a liberal art, Dickinson also created a score classification system still in use at Vassar, the University of Buffalo, and elsewhere.

Dr. Dickinson built and managed the music collection from 1927 to 1953, and oversaw the design and details of the Skinner Hall of Music. The Skinner Hall of Music was built in 1931 in memory of Belle Skinner, by her brother William Skinner of Mount Holyoke, Massachusetts. At William’s request, Belle’s Hattonchatel chateau became the model for the building created in her honor. The French town, Hattonchatel, had been restored through the benevolence of Belle Skinner after World War II.

More information about Skinner Hall and George Sherman Dickinson is available at http://musiclibrary.vassar.edu/history.html

Assistant music librarian Ann Churukian shared with us the intricacies of the Classification of Musical Compositions: a Decimal Symbol System, by George Sherman Dickinson. Ann described the benefits and challenges of using the Dickinson Classification System, which was designed exclusively for printed music. The system is supposed to be infinitely expandable, and can be adapted to a particular institution. Ann also distributed a basic synopsis of the system.

On Saturday morning, we re-grouped for Alan Karass’ presentation, “That Rings a Bell: an Overview and Assessment of the Sound Healing Literature.” As music librarian at College of the Holy Cross, the focus of Alan’s presentation was to help librarians make collection development decisions. Interest in sound healing comes from ethnomusicologists, music therapists, music theorists, and others. Alan explained “sound healing” as the use of sound to promote general health or to cure a specific disease. The emphasis is on sound rather than on music. Alan described some sound healing practices, and distributed a bibliography of basic resources.

The final presentation, “Agincourt: A Battle, A Carol and Shakespeare’s Henry V” was offered by Gerry Szymanski (Sibley Music Library, Eastman School of Music). The “Agincourt Carol” is associated with the battle of Agincourt in the early years of the hundred years’ war. Gerry’s research took him as far as the Oxford Bodleian Library and Trinity College. Gerry shared the results of research, from the earliest manuscript versions to the Patrick Doyle score in the 1989 film Henry V. Gerry also distributed a handout with different versions of the carol.

The joint meeting concluded with business and committee meetings, and a luncheon in honor of Lenore Coral.

Shelley Osterreich assisted with this report.

Northern California

Jason Gibbs
San Francisco Public Library

The Northern California Chapter of the Music Library Association held its Fall meeting on October 28, 2005
at the Chinatown Branch of the San Francisco Public Library. After enjoying coffee and pastries from a neighborhood Chinese bakery we convened for our chapter business meeting. An important item for discussion at our meeting was preparations for the joint meeting of the Pacific Northwest, Southern California and Northern California Chapters, which our chapter will host. The joint chapter meeting will be held April 28, 2006 at the San Francisco Public Library and April 29, 2006 at the new Hargrove Music Library at UC Berkeley.

After our morning coffee and business meeting we visited the Clarion Music Center, a store specializing in musical instruments from all over the world (from alphorns to gu Zhengs to didjeridus). The shop owner, Clara Hsu, gave us a short performance reciting her own and Chinese classical poetry to the accompaniment of the gu chin and the shakuhachi. Afterwards we enjoyed dim sum at Great Orient Restaurant.

In the afternoon we were treated to a performance and demonstration by Liu Weishan. Liu Weishan, the Executive Director of the San Francisco Gu-Zheng Music Society, is a virtuoso performer on the gu Zheng, as well as an accomplished composer who has made music for film and collaborated with George Winston. Her performance was really remarkable. Our meeting closed with a talk by Valerie Samson, an independent scholar who has spent many years studying Chinese music in Chinatown. Valerie, who has a remarkable collection of recordings, photographs and programs told us about the history and activities of the various Cantonese opera clubs in Chinatown (there are currently 18 active clubs).

We are looking forward to hosting our colleagues from neighboring chapters this spring.

**Chapter Reports**

### Southern California

**Pamela Richards**  
*Brand Library & Art Center*

The annual meeting of the Music Library Association, Southern California Chapter was held on October 28, 2005 in downtown Los Angeles at the Los Angeles Music Center, home to the Dorothy Chandler Pavilion, Ahmanson Theatre, Mark Taper Forum and Walt Disney Concert Hall.

After registration, many members enjoyed the Symphonians Tour of the Music Center. Robert Robinson, a Symphonians volunteer docent led the group through the award-winning 754-seat Mark Taper Forum, part of the Center Theatre Group.

Next, we were off to the Dorothy Chandler Pavilion, home of the Los Angeles Opera and Music Center. While crossing the plaza between the two venues, we were fortunate enough, by chance, to meet Julio Gonzales, Music Center Archivist for 29 years.

As he escorted us through the Dorothy Chandler Pavilion, Robert gave us a brief history of the Music Center and entertained us with facts and secrets about Dorothy Chandler, and the extraordinary efforts she took to establish the Music Center. While there, we were led into the elegant Founders’ Room, a luxurious, warm venue in which the most generous patrons of the Music Center enjoy pre-performance dining and intermission service. As we walked around the lobby of the venue, Robert shared stories about luminary performers such as Jascha Heifetz and Gregor Piatigorsky. We were also given detailed explanations of the many works of art adorning the lobby.

The Ahmanson Theatre, another award winning theatrical venue at the Music Center, was excluded from our tour due to the presence of film crews in the theatre.

After lunch, we met our next tour guides for an in-depth architectural tour of the Frank Gehry-designed Walt Disney Concert Hall, and were privileged to sit in the main auditorium. After touring the five-story building, we were escorted through the exquisite garden of the Concert Hall where we marveled at the Rose Fountain, a mosaic sculpture of broken pieces of Royal Delft China, created especially for Mrs. Disney. Other highlights of the tour included the Library of Congress/Ira Gershwin Gallery and the BP Hall.

We next strolled through the artists’ entrance backstage to the Music Library, where we met with Kazue McGregor, Librarian for the Los Angeles Philharmonic, and Robert Jones, Librarian for the Los Angeles Opera. We were given an overview of the library, and had a quick look around before proceeding to the Rigler-Deutsch Board Room in the Dorothy Chandler Pavilion, where the annual meeting was held.

The first speakers at the afternoon program session were Kazue McGregor and Robert Jones, who gave a presentation on the duties, challenges and satisfactions of Performance Librarians. Kazue shared her view of the library as the “orchestral hub,” and there were lively discussions about copyright and broadcasting issues, copying costs, and the idea of consortiums as a solution to copy issues. As part of the presentation, each member was given a generous, well Put-together packet of useful and informative resources from the Major Orchestra Librarians’ Association (MOLA) and the Symphony Orchestra Library.

Our second speaker, Lance Bowling, owner of Cambria Music, spoke on the trials and tribulations of producing and preserving classical continued on page 24
Awards Presented at the Memphis Meeting

Ken Calkins  
Publicity Officer

Publications Awards
At its recent 75th anniversary meeting, the Music Library Association announced the three publications awards for 2006. Publications are considered during the year following their imprint date.

The Vincent H. Duckles Award for the best book-length bibliography or other research tool in music goes to: Speaking of Music: Music Conferences, 1835–1966. James R. Cowdery, Zdravko Blažeković, Barry S. Brook, general editors. (New York: Répertoire International de Littérature Musicale, 2004. RILM Retrospective Series, No. 4). As described by MLA’s Publications Awards Committee, “Far surpassing previous bibliographies of congress reports and conference papers on musical topics by its use of abstracts describing individual papers and by its comprehensive scope of coverage, Speaking of Music makes available an essential research tool organizing an important set of resources of retrospective literature otherwise not easily identified. One hundred twenty-five contributing abstractors under the direction of editors working over a period of three decades have amassed a bibliography that bares new paths for the history of musical scholarship as a field of study.”

The Richard S. Hill Award honors the best article on music librarianship or article of a music-bibliographic nature. The 2006 award is to Kiri Miller for “ ‘First Sing the Notes’: Oral and Written Traditions in Sacred Harp Transmission,” American Music 22 (Winter 2004): 475–501. As the Publications Awards Committee concluded, “Kiri Miller examines the symbiotic relationship between the textual authority of printed editions of Sacred Harp and the oral traditions of the singers who gather regularly across the country to perform its contents. Her study of the Sacred Harp singing tradition in the United States brings into sharp relief one of the most interesting and vexing questions in music bibliography: the relationship between music as it appears on the printed page and music as it is heard in performance. Touching on issues of publishing history, ethnography, acculturation, and authenticity, the author makes a convincing case for the “inseparability of oral and written traditions in Sacred Harp practice.”

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Chapter Reports continued . . .

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music in Los Angeles. The presentation was rich with historical anecdotes about Nicholas Slonimsky and local composers Elinor Remick Warren and William Grant Still. He discussed the prolific time of Los Angeles composers that existed from 1910 through the 1930s, and expressed puzzlement at the drastic changes that took place in the Los Angeles music industry in the 1980s. Lance stressed the importance of advocacy for performers and composers, and the need for “legacy building” and preserving collections that reflect the rich musical history of Los Angeles. Lance played several rare recordings for us, including a long-missing bootleg recording of Jascha Heifetz, and a test recording of Sir Eugene Goosens conducting Stravinsky’s “The Rite of Spring.”

Blair Whittington, chair of the MLA/SCC, made several announcements to the 32 members in attendance and introduced association members to the recipient of this year’s Travel Grant award, Lindsay Hansen, a student in the UCLA Graduate School of Education and Information Studies. Blair also gave special thanks to Don Brown for suggesting the Walt Disney Concert Hall as a meeting place.

The final speaker of the day was Daniel Catan, who spoke about the composition process behind his operas, and the evolving process of finding the story and its characters. He discussed some of the difficulties of working with librettists, and the challenges he faces in getting his operas performed. The composer stressed the importance of the first stroke of intuition, and spoke passionately about his work, explaining that the love affair he has with his characters is a strong motivational force in his compositions. A gracious speaker, Daniel discussed the great differences between live and recorded opera, and concluded his presentation by playing a recording of a scene from his opera, Florencia en el Amazonas.

Many thanks to Eunice Schroeder and Blair Whittington for organizing a wonderful program of speakers and events!
The best review published in *Notes* goes to Mary Sue Morrow, for her review of Daniel Heartz, *Music in European Capitals: The Galant Style, 1720–1780*, in *Notes* vol. 60, no. 4 (June 2004): 958–961. “Mary Sue Morrow goes well beyond merely outlining the substance and content of Daniel Heartz, *Music in European Capitals*, by stepping back and thoroughly and eloquently addressing organizational and interpretive strategies used in the work. Morrow’s review is a well written analysis of a new work essential to the scholarship and understanding of the mid-18th century, particularly effective in discussing the approaches taken and how they differ from the traditional musicological conceptions.”

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**Research Awards**

The Music Library Association is pleased to announce the two research awards for 2006:

The *Dena Epstein Award* for Archival and Library Research in American Music was established through a generous gift from Morton and Dena Epstein in 1995. The 2006 award goes to **Robin Rausch and David Hursh**. Ms. Rausch, a Senior Music Specialist at the Library of Congress, is writing a full-length biography on the extraordinary legacy of Marian MacDowell, the wife and widow of Edward MacDowell. Marian MacDowell was the guiding force behind the founding of the MacDowell Colony, the first and oldest artists’ colony of its kind in America, where creative artists have been gathering to work since 1907. After Edward’s death in 1908, Marian devoted the rest of her life to her husband’s vision of a place where artists could work undisturbed while benefiting from interaction with other creative workers. Aaron Copland’s initial residency at the colony in 1925 provided him his first contact with artists in other disciplines, an experience that gave him new insight into art in America. A former piano student of MacDowell, Marian raised funds by traveling around the country performing her husband’s music and lecturing on the colony. Her work shaped the agendas of countless music and women’s clubs throughout America in the first half of the 20th century. The MacDowell Colony, on the threshold of its centennial anniversary, continues to play an important role in the arts today.

Ms. Rausch’s research involves the use of several archives on the east coast, including the rich MacDowell collections at the Library of Congress. She will use the Epstein Award funds for travel to Boston where she will work with related papers and archives at the Boston Public Library and the Schlesinger Library at Radcliffe College.

David Hursh, Music Librarian at East Carolina University, is researching the life and times of Alice Person, a name little known outside of North Carolina but a woman who had a lasting impact on the culture of that region for several reasons. She was the promoter of a patent medicine that not only seemed to work, but brought wealth and notoriety to the family, and a pianist of some ability, whose published arrangements of southern folk tunes brought even more fame. Her great, great grandfather is an ECU alumnus who donated her music to that institution. From that donation, Mr. Hursh has been bringing together the disparate strands of Person’s story. He has mounted a digital exhibit concerning Person and the material at ECU that has garnered awards from the North Carolina Society of Historians. There is an unpublished autobiography that covers some, but not all, of Person’s life.

Mr. Hursh’s ultimate project is to complete and publish that book-length manuscript. The Epstein Award will allow him to finish work on the digital exhibit and help support travel to regional collections for his research.

MLA grants the *Walter Gerboth Award* in support of members who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. The 2006 recipient is **Christopher Mehrens**, Music Reference Librarian at the Cunningham Memorial Library of the Indiana State University, Terre Haute. He received his Master of Library Science from Indiana University in 2002 and his Ph.D. in Historical Musicology from the University of North Carolina at Chapel Hill in 1998. His dissertation is titled: “The Critical and Musical Work of Deems Taylor in Light of Contemporary Cultural Patterns.” Dr. Mehrens has broadened the scope of his current research to encompass music criticism in the United States and Canada. His research will result in a comprehensive annotated bibliography dedicated to American music criticism, the first such work. Whereas current bibliographies of music criticism or analysis are focused on composers and the reception of their work, this project is primarily focused on the critics and their work.

Dr. Mehrens will use Gerboth Award funds for travel to Washington, D.C. At the Library of Congress Music Division, he will explore their extensive primary source material related to American music critics.

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**Freeman Travel Grant**

The Music Library Association awards the Kevin Freeman Travel Grant to students, recent graduates, or other...
The Executive Board of the Music OCLC Users Group (MOUG) is honored to name **Bettie Jean Harden** as the sixth recipient of MOUG’s Distinguished Service Award.

This award has been established to recognize and honor a librarian who has made significant professional contributions to music users of OCLC. The MOUG Executive Board selects a recipient based on nominations received from the MOUG membership. Jean received the award during MOUG’s annual business meeting, on February 22, 2006 in Memphis.

Jean Harden began her professional library career in August of 1992, when she began work at the Sibley Music Library of the Eastman School of Music as a retrospective conversion cataloger. She brought a rich background to cataloging—a Ph.D. in musicology from Cornell University, an M.L.S. from Syracuse, a solid record of research and publication on medieval music, a good grounding in music bibliography through work in the US-RILM office and contributions to *The New Harvard Dictionary of Music* and *The New Grove Dictionary of Music and Musicians*, and a history of leadership, in particular as president of the International Machaut Society. Jean attended her first MOUG meeting in 1993. Her MOUG activities accelerated with her move to the University of North Texas in 1994. In 1995, UNT joined the NACO Music Project, and Jean became the first independent contributor at UNT, serving as the reviewer for other catalogers in the UNT Music Library, as well as for other NMP participants. Jean ultimately served on the NMP Advisory Committee.

In subsequent years Jean served on several MOUG task forces, and her penchant for organization led to her nomination and election as chair-elect of MOUG in 1999, with service as chair from 2000–2002. Jean’s tenure was marked by MOUG’s joint meeting with the Online Audiovisual Catalogers (OLAC) in Seattle in 2000, by significant advances in documenting responsibilities and activities of MOUG officers, and by sharing with the membership her manifest enjoyment of our profession and her belief in its possibilities. Her service to MOUG has continued, with a productive stint as chair of the Nominating Committee. Jean has also been an active member of the Music Library Association—as chair of the Automation Subcommittee (now the Integrated Library Systems Subcommittee), a member of the Nominating Committee, and a current member of the Bibliographic Control Committee, Authorities Subcommittee. She has been chair of the Innovative Music Users Group since 2002, and sports a very long list of publications and presentations. Jean remains engaged with Machaut studies and with RILM, and is also an active church musician.

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**Awards Presented at the Memphis Meeting continued . . .**

continued from page 25 colleagues who are new to the profession for support to attend their annual meetings. Rebecca McCallum, Terra Mobley, and Cassidy R. Sugimoto were awarded the 2006 Freeman Grant to attend MLA’s 75th anniversary meeting in Memphis, Tennessee. This is the tenth year MLA has awarded the grant.

**Rebecca McCallum** is a student in the M.L.S. program at the State University of New York at Buffalo. She is also employed as an Acquisitions Assistant at the Sibley Music Library, Eastman School of Music in Rochester, NY. She has an M.A. in musicology from Eastman, and a B.A. in German Studies from Dartmouth College. Her musical activities include playing fiddle in a nationally-touring contradance band and playing traditional Greek music with a local Greek band.

**Terra Mobley** is Music Librarian at Duquesne University, Pittsburgh, Pennsylvania. She has an M.L.I.S. from University of Wisconsin-Milwaukee and a B.S. in Music Education from Roberts Wesleyan College in Rochester, New York. Her musical interests are in ballet and other forms of dance and vocal music.

**Cassidy R. Sugimoto** is a first-year graduate student at School of Information and Library Science at the University of North Carolina at Chapel Hill, where she also received her B.M. in Flute Performance. She is currently a graduate assistant in Music Cataloging and the Music Library and is interested in pursuing a career in academic librarianship and administration.
The activities that prompted Jean’s nomination for this award were those of teacher and role model. In settings formal and informal, in classrooms and conference sessions and at her desk, Jean has shown herself to be “an incredibly meticulous, knowledgeable and thorough music cataloger,” to quote the nomination letter, and has encouraged the rest of us to be the same.

MOUG is proud to honor Jean for her accomplishments, and looks forward to many more years of her continued service.

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The Pictures Tell the Story

This year, most of the photos in the newsletter have been taken by Darlene and Leonard Bertrand, through the courtesy of Tulane University and the Maxwell Music Library. Darlene and Lenny were this year’s “Official MLA Photographers” for the meeting, a volunteer position. The association offers our sincere thanks to the Bertrands for bringing us images of the annual meeting.

Also providing photos this year are Gerry Szymanski and Rebecca Littman. We thank them, and everyone who shares their talents so that we can create the MLA Newsletter.

Vincent Pelote playing during a “Small Flashy Event.”