At the Chapter meeting last fall in Syracuse, the question arose as to whether the scheduling of meetings on a Saturday was a problem for members, and whether they would find it easier to come to meetings if they were held on a weekday. Obviously there are pros and cons to this. A weekday meeting would not interfere with the weekend, for those for whom this is an issue. On the other hand, it could be a problem for those who might have difficulties getting time off work, and also for those coming from a distance, who must travel the day before, and perhaps the day after also, which would involve taking two or three days off work instead of one.

I would be interested to hear your views, specifically, which you prefer, weekend or weekday, and why; also if a weekday, which day you feel would be most convenient. There will be an opportunity to discuss this at our business meeting at the meeting in the fall at Eastman. In the meantime, if you'd like to take the time, I'd be happy to receive any ideas, suggestions and opinions you may have.

--Alison Hall, Chapter Chair

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Ottawa, Ontario CANADA K1S 5B6

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Envoy 100: CARLETON.U.LIB (Attn. A. Hall)
Fax (613)788-2750
The Music Library Association announced the recipients of its annual awards for publication in the field of music and music bibliography at its 1989 convention in Cleveland, Ohio. The Vincent H. Duckles Award, given for the best book-length bibliography or music reference work, was presented to Arthur B. Wenk for his *Analyses of Nineteenth- and Twentieth-Century Music, 1940-1985* (Boston: Music Library Association, 1987). This "outstanding compendium" includes 5,664 entries from 225 sources and enables library users to find analytical writings on particular pieces of Western art music.

Carl B. Schmidt was the recipient of the award for the best article-length bibliography or article on music librarianship for his "exhaustive" and "admirably organized" bibliography, "Newly identified manuscript sources of the music of Jean-Baptiste Lully" (*Notes*, vol. 44, no. 1, pp. 7-32). For his review of the complete miniature score of Alban Berg's *Lulu*, edited by Friedrich Cerha, (*Notes*, vol. 43, no. 4, pp. 915-918), George Perle received the award for best review in *Notes*.

In addition, a citation was awarded to the late Thor E. Wood in recognition of distinguished service to music librarianship. Wood was Chief of the New York Public Library Performing Arts Research Center, Past President of the International Association of Music Library, Archives and Documentation Centres, first Chair of the U.S. RILM Governing Committee, "active participant in international music librarianship, devoted librarian, indefatigable traveler, and good friend."

Nominations for awards for publications appearing in 1988 in the above categories should be sent to Thomas Heck, Ohio State University, Music Library, 1813 N. High Street, Columbus, Ohio, USA 43210.

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Joan Redding of Chapel Hill, NC, became the fourth recipient of the Walter Gerboth Award at the Music Library Association's annual convention in Cleveland, Ohio in March.

Established in memory of Walter Gerboth, the esteemed past-president of the Music Library Association and professor of music at Brooklyn College, the award is intended to support research by a member of the Association in the first five years of his or her career as a librarian. It was presented to Redding in support of her work toward a descriptive catalogue of the manuscript scores and musical sketches of Lennox Berkeley.

Applications for the Gerboth Award may be submitted by November 15, 1989 to Gerboth Award, c/o Linda Blotner, 203 Deercliff Road, Avon, CT 06001. All applications should be accompanied by two letters of support, one for the person and one for the project, a vita and names of further references. They should describe the project and its significance and show the total budget, specifying the amount (up to $1000) requested from the Association, sources of other funds if any, and the purpose of the funds requested.
The Annual Meeting of the New York State/Ontario Chapter of the Music Library Association was held October 8, 1988 at the new Onondaga County Public Library in Syracuse, New York. The program began with a tour of the new facilities, located in the Galleries, a shopping and business complex in downtown Syracuse. Special features included: compact mobile shelving, an Education/Job Information Center, talking books, Braille books, and a Kurzweil Reading Machine for the blind, special toys for the handicapped, teletypewriter for the deaf, circulating art print collection, and the Browse-About (a self-service area displaying new and popular fiction and non-fiction in a bookstore subject-oriented arrangement directed primarily at browsers).

The space limitations and physical configuration of the original Onondaga County Public Library facilities in the Carnegie Building (along with revisions to the Dewey Decimal Classification system) resulted in collection fragmentation that forced patrons and staff to search through several departments for items that should have been together; thus, the need for reorganization and consolidation from the eight floors of the original building to the five of the new building. Seating for library users was increased from 288 to 460. Public response to the new building seems positive overall, except for the lack of signage (which had not yet arrived); circulation has increased greatly since the move.

Following the tour, Jane Nowakowski, Retrospective Conversion Librarian at the Eastman School of Music, spoke about AMLG's Cooperative Retrospective Conversion Project, undertaken to fill the void in the national bibliographic databases (OCLC and RLIN) of music materials. The Pilot Project, proposed in October 1984, received funding through a Title II-C grant. The success of this Pilot Project has resulted in two subsequent years of funding by Title II-C for conversion at six libraries: Stanford, Berkeley, Harvard, Eastman, Indiana University, and Yale.

Joan Swanenkamp (also of Eastman) discussed the planning meeting of September 1984 in which a matrix for books and music (based on the RLG conspectus for music) was created to divide responsibilities and avoid duplication of effort. For this matrix, other libraries were contacted to determine which areas had already been covered (for which statistics were widely unavailable and therefore essentially discounted) and also to solicit suggestions. Recordings have not yet been included in the project, but their inclusion is being discussed, with the possibility of using manufacturers' labels for the basis of the matrix, rather than classification numbers as in the original project matrix (since many record collections are not classified). Ms. Nowakowski continued her presentation with the specifics of the project: methodologies, standards and evaluation techniques employed, modes of communication, etc. As of August, approximately 30,500 records had been converted, with the goal for the year being 48,000.

Susan Stinson, Audiographer, Belfer Audio Laboratory and Archives, Syracuse University, coordinated the afternoon panel discussion, "Aspects of and Experiences with Small Record Label Companies," which featured three speakers. The first, Richard C. Burns, owner of his own record company, Overtone Records, enumerated the steps in the process of record production, including brief discussions on royalties, sales, publicity and advertising. He also recommended an excellent book on all the business aspects of music recording and publishing: This Business of Music, by Sidney Shemel and W. William Krasilovsky, published by Billboard.
C.-P. Gerald Parker, Music Librarian, University of Quebec at Montreal, discussed specialty (or bootleg) labels, dividing them into two categories: 1) pirate records—usually American, released without paying any royalties, obtaining any clearances or licenses, etc., and 2) corsairs—usually Italian, more than twenty years old, in the public domain, and generally poorer quality than pirates. Parker compared the two and provided sources for obtaining them, among them Music Master in New York City (large selection and excellent staff, but expensive), Discofile (good service), and Darton (good prices, good selection). He pointed out that while bootleg labels are generally cheaper than commercial records, they are not posing a serious threat to the legitimate companies. Finally, he elaborated on several specific bootleg companies and the quality of their work, and then played a tape recording of a discussion on copyright.

J.F. Weber, collector, reviewer, and discographer, tackled the topic of small (legitimate) record companies and the availability of their recordings, citing Schwann, Gramophone, and Bielefelder as the best catalogs for obtaining information on these recordings. He discussed quality and stressed that the best recordings are those in which all phases (the actual recording, production, etc.) are controlled by one knowledgeable person, as is the case for the Westminster and Vanguard labels, but not usually for the major companies.

During the business meeting, suggestions were made to change the day of future meetings from Saturday to a weekday and to gear more programs towards public libraries. Pamela Jones, Chapter Chair, introduced the new Chair, Alison Hall of Carleton University, who is soliciting suggestions for program ideas for the next meeting, which will be held at the new Sibley Music Library of the Eastman School of Music. The results of the election were announced, with Suzanne Meyers Sawa elected as Secretary/Treasurer and Roberta Chodacki as Vice-Chair/Chair-Elect. (Note: Ms. Chodacki is unable to accept the position; Karen Perone will serve as Vice-Chair/Chair-Elect.)

--Charmaine Wolfe, SUNY/Buffalo

CHAPTER NEWS

In January the Cornell Music Library moved 65% of its collection to newly erected stacks in the basement of the building. These new stack rooms are not contiguous with the library, and thus all materials stored in them must be paged. The move was made urgent by the "discovery" in February 1988 that the upper floors of the building on which most of our collection was housed were in imminent danger of collapse due to weight overloads. We hope that the book list which presently runs from the second to the fourth floor will be dropped so that it can make stops on the first and basement levels. For the present we are carrying books and scores up and down in canvas sacks.

--Lenore Coral, Cornell University

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The old Sibley Library building at 34 Swan Street is now closed; only its classroom is in use. Although it may bring back memories for many, the Sibley Library Staff and collections (anthropomorphically speaking) were not sorry to leave it, having long since outgrown its approximately 26,000 square feet of interior space.

The move to the new building (something over 45,000 square feet), specifically the second through fourth floors of Eastman Place, just across Gibbs St. from the Eastman School, began on December 27, 1988, and was completed on January 9, 1989. A year of careful planning was well worth the results, and no major problems were encountered, thanks to the help of an experienced library moving firm. As of this writing, the spring semester is nearly over, and the official opening of the building will be celebrated on May 15th. The principal speaker on that occasion will be James Billington, Librarian of Congress.

The Sibley Librarians, together with the Musicology Department faculty, will host a joint chapter meeting at the Eastman School of Music on Saturday and Sunday, September 23 and 24, 1989, in part so that regional users of the Sibley Library may become familiar with its new surroundings. Details of the meeting will be announced in a future mailing, but meanwhile mark your calendars and plan to come to Rochester that weekend to see the new library for yourself.

--Mary Wallace Davidson, Sibley Library

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DEADLINE FOR SUBMISSION OF CHAPTER NEWS FOR THE FALL NEWSLETTER IS JULY 31, 1989

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ATTENTION MEMBERS OF MLA CHAPTERS

If you are a member of your regional chapter, but do not belong to the national Music Library Association, consider the benefits of national membership:

- personal subscription to \textit{NOTES}, the quarterly journal of the Music Library Association, which includes book and music reviews, indexes to audio equipment reviews, record and CD reviews, articles on music bibliography and music history, current publication lists, and advertising for new publications and services in music.

- subscription to the MLA Newsletter

- advance information on the annual convention

- voting privileges for the Board of Directors and officers of the association

- 20\% discount on MLA publications from the Index Series and Technical Reports

- a copy of the MLA membership directory

- and the knowledge that you support a fine professional association, working to increase the visibility of music librarianship

Membership in the Music Library Association is $50.00 US annually, $25.00 US for retired and student members. Use the form below to join, and do it today!

\begin{tabular}{|l|l|}
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\textbf{MUSIC LIBRARY ASSOCIATION -- APPLICATION FOR MEMBERSHIP} & \\
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\textbf{Name} & \text{Category:} \text{- Sustaining ($100) } \\
& \text{\hspace{1cm} Individual ($50) } \\
& \text{\hspace{1cm} Student ($25) } \\
& \text{\hspace{1cm} Retired ($25) } \\
\hline
\textbf{Mailing address} & \textbf{Telephone: (wk)} \hspace{1cm} \textbf{(hm)} \\
& \text{(Include department, division, etc or indicate "none" as appropriate)} \\
& \text{Electronic Mail: (system, address)} \\
\hline
\textbf{Institutional Affiliation} & \textbf{Chapter Membership(s)} \\
\hline
\text{Please make checks payable to Music Library Association, Inc. Mail to: Music Library Association, P.O. Box 487, Canton MA USA 02021. Allow 6-8 weeks for processing of new memberships. The Music Library Association is a non-profit, tax-exempt professional organization.}
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\textbf{1988 / 1989 MEMBERSHIP FORM} & \\
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\textbf{NEW YORK STATE / ONTARIO CHAPTER, MUSIC LIBRARY ASSOCIATION} & \\
\text{Membership year begins September 1st. Dues are $5.00 U.S.} & \\
\hline
\textbf{Name} & \text{Make check or money order payable to:} \\
\hline
\text{Mailing address} & \text{\textbf{N.Y./ONTARIO MUSIC LIBRARY ASSOCIATION}} \\
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\text{Institution} & \text{Send to: Suzanne Meyers Sawa} \\
\text{Telephone} & \text{Faculty of Music Library} \\
& \text{University of Toronto} \\
& \text{80 Queen's Park Crescent} \\
& \text{Toronto, Ont. CANADA M5S 1A1} \\
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